A

PLAIN and COMPENDIOUS METHOD

Of Teaching

THOROUGH BASS,

After the moſt Rational Manner.

WITH

Proper RULES for Practice.

THE

EXAMPLES and LESSONS

Curiouſly Engraved on Copper Plates.

By JOHN FREDERICK LAMPE,
Sometime Student at *HELMSTAD* in *SAXONY.*

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MDCCXXXVII.

TO THE

HONOURABLE

Colonel *Blathwayt*.

SIR,

NOT to confeſs to the World how many Obligations I owe you, for your many Favours, and kind Expreſſions upon all Occaſions, and for permitting me to have ſome Share in your Eſteem (an Honour I ſet the higheſt Value upon) would be unpardonable Forgetfulneſs: If the Preſent I here make you is not

as great as I could wiſh it, yet if it ſhould have the good Fortune of your Acceptance and Approbation, who have ſo elegant a Taſte and ſound Knowledge of MUSICK, whoſe natural Diſpoſition of Mind, Strength of Genius, and ſuperior Judgment render you dear to all who have the Happineſs of your Acquaintance; I ſhall not repent me that I have preſumed, without Leave, to offer this ſmall Piece to you in ſo publick a Manner.

Whoever has your Protection muſt have ſome Degree of Merit, and need fear no Cenſure from the knowing Part of the World; as for the others, I am in no Pain about them:

But

But let the Fate of theſe Sheets be what it will, I am ſure of (what I long wiſhed for) this Opportunity publickly to acknowledge, with what ſincere Reſpect, I am,

SIR,

Your moſt Obliged

and moſt Obedient

Humble Servant,

John Frederick Lampe.

THE

PREFACE.

I *AM ſenſible from many Years Practice, that there is nothing more wanted in the Muſical Way than* plain *and* intelligible Rules for Thorough Baſs, *and I have long wiſhed that the beſt Maſter of Muſick would have undertaken it, and given us the beſt and plaineſt Rules, by which Scholars might not be overburthened with Multiplicity of Articles to crowd their Memory, but ſuch only as ſhould be neceſſary* to inſtruct and convince them; *for perhaps it is not altogether accuſtomed* in Muſick, *as in other Sciences, to teach every Man* to be capable of giving a Reaſon for *what he doth, altho' it is to be wiſhed* every Performer *knew what he was about: For tho' his Ear be never ſo well tuned for* Muſick, *yet if he knows not the* Principles of Thorough Baſs, *I need not ſay how much he is at a Loſs.*

I am apt to doubt where it is a Matter of my own, therefore I only ſay I know of no Faults that are in the Rules *I have here given; but if there is an* eaſier, truer, *and* more expeditious Way for Maſters to teach Scholars, *I ſhould be very glad to ſee it in Print.*

'Tis

'Tis true I have formed a Method *ſomething peculiar from the Way Maſters have genèrally taught* Thorough Baſs; *but if my* Method *is found* eaſier, *by which* Maſters may ſooner teach, *and the* Scholars *underſtand the Grounds of it, I may preſume it will be followed, at leaſt, till a better is ſhewn.*

As to the Pieces already in Print, I need not ſay much, ſince Maſters *can make but little, and* Scholars *no Uſe of them.*

I believe many, who have endeavoured to learn Thorough Baſs, *will readily confeſs that they have not been a little puzzled by* intricate Rules, *only directing them what to play to the Figures* $\frac{4}{2}$ &c. *without any other Explaination or Reaſon. Some indeed have gone a little further, and have ſhewn what* Cord thoſe Figures *repreſent, and how to learn ſomething* of the Keys; *but I don't find any have given plain Directions and practical Rules built upon the* Grounds of Compoſition, *to ſhew how each Sound in each Key ſhould be accompanied, and why, and I beg Leave to ſay no* Rules for Thorough Baſs *are of any Value without it.*

I have therefore endeavoured *(as much as the Time which could be ſpared from my Buſineſs would permit) to give the World ſomething that might be uſeful for the* ſpeedier *Knowledge of this* material

Point,

Point, *that by* the Method *laid down the* Scholar *may know how to perform his* Thorough Baſs *juſtly, according to the* Modulation of the Parts in Score, *and may be able to give a Taſte to his Accompanyment, and to humour it according to the Deſign and Intention of the* Compoſer; *to give a* Reaſon *for his Proceedings, and be capable of knowing when he is right, or where he is wrong; and this to be done, without being a Work of ſuch* long Time *before the* Scholar *comes to a* tolerable Knowledge *of any Part of it.*

The Method *I have obſerved, in the* Rules *and* Directions *I have given, ſo naturally lead from one to the other, that I hope the* Maſter *will be eaſed of ſome Pains, and the* Learners *receive greater Satisfaction than hitherto they have done from the Medley of* incoherent dark Rules, *as yet publiſhed.*

I don't publiſh this Piece for the Inſtruction of thoſe who are already Maſters *of the Subject, I pretend not their Information, but for the* Uſe and Benefit of Scholars, *for which Reaſon I have made it ſo* intelligible, *that I think no one will miſtake* my Meaning.

I have reduced the Whole into a very narrow Compaſs, altho' the Subject *is of ſo vaſt an Extent, that it might well fill a large Volume, to ſhew a tolerable Part of its* Variety; *but nevertheleſs the*

Scholar

Scholar *will find* Variety *enough for him to* practice in the Leſſons *I have given, which is all I now aim at; and I have rather endeavoured to make* this Piece *uſeful to others, than beneficial to myſelf, by filling it up with a greater Number* of Examples, *when a few of each kind ſaves the Learner both Time and Expence, and gives him an equal Share of Knowledge of the* Groundwork.

If I am cenſured from my plain and familiar Way of Writing, and for Repetition, which ſome may think uſeleſs; let them remember that I write for the Inſtruction *of* Scholars, *and in ſuch a Caſe, nothing can be made* too plain. *If this Anſwer is not ſufficient, let it be* thoſe Gentlemens *Satisfaction to write in ſuch a Manner, that few or none can underſtand them; be it mine always to make what I ſay* intelligible *to the meaneſt Capacity.*

If I have made any material Omiſſions, or Miſtakes, the candid, judicious Reader *will have the Goodneſs of Nature to pardon them, with a View that a ſecond Impreſſion will make him amends; as to the Would be-Critics, they ought not to be be capable of doing more Harm, than they are of doing Good. Therefore,* courteous Reader, *I ſhall detain you no longer, but to heartily wiſh you all the Benefit that can be hoped from a Work of this Nature.*

A PLAIN

A

PLAIN and COMPENDIOUS

METHOD,

OF

Teaching THOROUGH BASS.

THOROUGH BASS is of that Conſequence in *Muſick*, that he who is not well acquainted with it, can only play by *Gueſs*; this being the *Ground-work* upon which all *true Performances* are built, and muſt be the *Regulator* of the *Performer*, if he intends either to do *Juſtice* to himſelf, or the *Piece* he performs; to come to the Knowledge of which the *Scholar* muſt be firſt taught the due *Order of Sounds*; for from their due Order the Beauty of *Harmony* ariſes, each Part having its Stated Courſe, ſtill keeping cloſe to the firſt *Regular Order and Method*. Thorough

Baſs therefore points out this Order, which when well learn'd, the Scholar may eaſily enter into the Intention of the *Compoſer*, and readily underſtand, by ſeeing the Score, how the Piece ſhould be executed.

THE firſt Step therefore to be taken, to attain the Knowledge of *Thorough Baſs*, is to know the *Degrees* by which to count, always beginning from the *loweſt Sound*, and counting upwards; that is from the Left to the Right, *on the Harpſichord*. The Reaſon of beginning with the loweſt is, becauſe it is the *greateſt* Sound, and all *higher* (leſſer) Sounds, muſt of Conſequence be comprized in it, naturally come after and proceed from it, by *half and full Tones*.

THAT *Scholars* may the eaſier diſtinguiſh and remember *half Tones* from *full Tones*, let it be obſerved, that wherever there are two *Keys together* on the Harpſichord, and no *Key betwixt*, thoſe two Sounds make the Interval call'd *half a Tone*, and where there is *a Key* betwixt, either a ſhort or a long *Key*, a full *Tone*; ſo E *natural*, and F *natural*, as the next *Key* above it, make *half a Tone*, becauſe there is no *Key* betwixt, and

for

The Table of Intervals

The Bass

A Key betwixt, therefore a half Tone, call'd the flat Second.

A Key betwixt, therefore a full Tone, call'd the Second.

Two Keys betwixt, therefore a full Tone and a half, call'd the sharp Second or lesser third.

Three Keys betwixt, therefore two full Tones, call'd the Sharp third.

Four Keys betwixt, therefore two full Tones & a half, call'd the fourth.

Five Keys betwixt, therefore three full Tones, call'd the Sharp fourth or the flat fifth.

Six Keys betwixt, therefore Three full Tones & a half, call'd the fifth.

A full Tone is a half, or three Keys below the Eight, call'd the flat seventh or sharp sixth.

Two full Tones or Four Keys below the Eight call'd the sharp fifth or flat sixth.

Half a Tone, or the Key below the Eight, call'd the sharp seventh.

A full Tone, or two Keys below the Eight, call'd the Seventh or Extream sharp Sixth.

The Eight.

Half a Tone above the Eight, call'd the flat Ninth.

A full Tone above the Eight call'd the Ninth.

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B. Cole sculp.

for the ſame Reaſon F *ſharp*, and the next G *nat.* make but *half a Tone*; but from F *nat.* to the next G *nat.* make *a full Tone*, becauſe there is a *Key* betwixt. Practice has convinced me, this is the beſt and moſt *expeditious Way* of beginning with *a Scholar*, in Order to make him eaſily *find out*, and remember all the uſeful *Intervals* in Muſick; which *Intervals* are alſo diſtinguiſhed by the following Numbers, 2^d. 3^d. 4th. 5th. 6th. 7th. 8th. 9th. and as they are either *ſharp*, or *flat*, greater, or leſſer (which has the ſame Signification) they contain ſo many *full and half Tones:* Therefore when a Scholar is told that a flat *or leſſer Second* conſiſts only of half a Tone, *a Second* of a full Tone, and the *ſharp Second* of a full Tone and a half, that the *greater Third* is half a Tone *higher* then the *leſſer*, becauſe there are three *Keys* betwixt, the leſſer having but *two*, he may be certain not to miſtake one for the other. For Example, ſhould he be aſked if the Interval $\left\{\begin{matrix}\text{C } \textit{ſharp,}\\ |\\ \text{A } \textit{nat.}\end{matrix}\right\}$ is a *greater* or *leſſer Third*, he will immediately find it is a *greater Third*, becauſe it makes two full Tones, or that there are *three Keys* betwixt; the Table of *Intervals*, *Plate* 1. repreſenting the Order of the Keys of a Harp-

ſichord,

ſichord, will further ſhow this, and the Nature of all the other *Intervals* proceeding from the *Baſs* A *nat.*

I HAVE purpoſely omitted the deſcribing in the Table the Six full Tones, that are included in the *Octave* { a *nat.* / A *nat.* } becauſe it is much eaſier for *Scholars* to find out the *Eighth* Note, a *nat.* by noting, that it is like A *nat.* its *Baſs* Note, the uppermoſt of the two long *Keys*, which are between the three ſhort *Keys*; and it is eaſier alſo to find the G *ſharp*, or higher Sound of the *ſharp Seventh* { G *ſharp*, / A *nat.* } by the Deſcription of its being *half a Tone*, or the *Key* below the *Eighth* Note a *nat.* than by ſaying: it is five Tones and a half, and that there are Ten *Keys* betwixt; and therefore the other remote *Intervals* in the Table are deſcribed this way, either ſo many Keys above or below the eighth Note.

THE *Scholar*, following this Method, will be eaſily able to know any *Interval* from any given *Baſs Sound*, and to give a Reaſon for it.

THERE

THERE not being the Difference of *half a Tone*, between the *Sharp Second* and the flat *Third*, they are ſounded by the ſame *Key* on the Harpſichord, and ſo is the Sharp *Fourth*, and the Flat *Fifth* for the ſame Reaſon, as well as the Sharp *Fifth* and Flat *Sixth*, the Sharp *Sixth* and the Flat *Seventh*, the extream Sharp *Sixth* and the *Seventh*. But the *Scholar* by the Example in *Notes* will find, that they are differently placed upon the *Lines* and *Spaces*, and called by different *Letters*, as may be ſeen in the foregoing *Table*, and they are of different *Nature* and *Engagement* with the other Parts ſounding with them, and the different *Accompanyment* is ſhewn in the *Leſſons* herein after given.

THUS having directed the *Scholar* how to diſtinguiſh each *Interval*, I ſhall proceed to ſhew, how thoſe *Intervals* are to be ſounded, what thoſe *Sounds* make, and what they are called.

IN the firſt Place it is to be obſerved, that the *Interval* of the greater or leſſer Third, and that of the Fifth (*not the ſharp or flat Fifth*) produce a perfect

perfect *Harmony*, and is called a *Common Cord*, as { E *nat.* / C *nat.* / A *nat.* } make a *Common Cord* with a flat Third, and is therefore called a flat Cord, and { E *nat.* / C *ſharp.* / A *nat.* } make a Common Cord with a greater Third, and therefore called a *Sharp Cord.*

By this may be ſeen, what is called a *natural Third* is from the uppermoſt of the two Sounds being a *natural Sound* (or long Key) which muſt be either greater or leſſer, that is to ſay, either *Sharp* or *Flat.* Now let it be remember'd, that all the *natural* Sounds (or long *Keys*) on the Harpſichord, muſt have a long *Key*, to make a *Fifth*, except B *nat.* or C *flat*, which have a ſhort *Key* to make a *Fifth*, viz. { F *ſharp*, / B *nat.* } { G *flat.* / C *flat.* } and all *ſhort Keys* muſt have a *ſhort Key* to make a *Fifth*, except the A *ſharp*, or B *flat*, which have a *long Key* to make a *Fifth*, as { E *ſharp.* / A *ſharp.* } { F. *nat.* / B. *flat.* }

If this be well minded, the *Scholar* will not fall into the *uſual Miſtakes* of taking F *nat.* to B *nat.* inſtead of F *ſharp*, to make a *Fifth*, but by this

Exc. 1.

Note y 1st 2d 3d 4th 5th 6th 7th 8th 9th which is y second note from y 8 as first

Exc. II.

Exc. III.

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this means be well acquainted with what makes *Fifths* throughout the Harpſichord.

To prevent Perplexity, and that one Thing may not be confounded with another, I chooſe to diſtinguiſh by the Word *Note* a ſingle *Sound*, and all *Intervals* by the Words of *Second*, *Third*, *Fourth*, *Fifth*, &c. as in the firſt Example, *Plate* 2.

THE *Scholar* having now learned, what Notes any Common Cord conſiſts of, and how to find them on all Occaſions, he ought to proceed to learn to *double* the Parts in a proper Manner.

THE ground *Note* from which the *Common Cord* receives its Name muſt be firſt *doubled*, which Double is made by adding to it the *Eighth Note*, and the *Eighth Note* to this muſt be added, before the *Fifth Note* ought to be doubled, and the *Fifth Note* doubled once (or its Eighth Note taken to it) before the *Third Note* ſhould be doubled (or its Eighth Note taken to it) becauſe great Care ſhould be taken, that the Parts, by *too much Doubling*, do not overpower the Baſs. The Doubling is left to the Performer to do as he thinks proper, either to make more or fewer Num-

ber

ber of *Parts* as he finds it moſt agreeable to the Score, or the *Intention* of the Compoſer.

THAT a *Scholar* may know what are the Marks of a *Common Cord*, let him obſerve the ſecond Example, *Plate* 2.

WHEN no *Sharp or Flat* is marked upon the *Line* or within the *Spaces*, after and next to the *Cliff* in the *Baſs*, the *Accompanyment* muſt be made with *all natural* Sounds throughout, and what *Sharp* or *Flat* is marked after and next to the Cliff upon the *Lines or within the Spaces* in the *Baſs*, the *Accompanyment* muſt be made with the like *Sharp* or *Flat* throughout, except when an accidental *Flat*, *Sharp*, or a *Natural* is marked over the *Baſs*, which *then* only accompanies that, over which it ſtands.

IN the foregoing *Example*, no *Sharp* or *Flat*, is marked upon the *Lines* or within the *Spaces*, the *Baſs*-Note in the firſt Barr requiring the Accompanyment of *a Common Cord*, which are *all natural* Notes, and therefore *not* figured with $\left\{\begin{smallmatrix}8\\5\\3\end{smallmatrix}\right\}$ in the *Thorough Baſs*-Part B. for to avoid the Multi-

Multiplicity of Figures, which are ſet over the Thorough Baſs Part A.

THE Marks called *Sharp*, *Natural*, or *Flat*, being put over *any Note*, without *any* other Figure, as ſeen in the ſecond and following Barrs of the *Thorough Baſs* Part B. in the foregoing Example, always ſtand for a *ſharp*, *natural*, *or flat Third*, and are the Marks of a *Common Cord*, tho' the 5. or 8. is not figured.

THE *Flat*, the *Natural*, and the *Sharp*, being marked after the Figure 4. upon each *Minum* in the *Baſs*, over the *fifth* and *ſixth* Barr, ſhew, that the *Fourth* is play'd inſtead of the *Third*, during the firſt *half Part* or time of the *Note*, or firſt *Crotchet* of the *Minum*, and that the *Common Cord* is heard on the latter half part of the Time of the Note, or laſt *Crotchet* of the *Minum*. The 5. being marked after the 6. over the *Semibreve* in the ſeventh Barr, ſhews, that the *Common Cord* of A *nat.* muſt be play'd in the Time of the *latter* half of the *Semibreve*, but in the *eighth* Barr the *Common Cord* of A *nat.* muſt be play'd during the Time of the *firſt* half part of the *Semibreve* ; and in the laſt Barr of the

Example, the *Ninth* is play'd inſtead of the *Eighth.* The 8. ſhews, that the *Common Cord* is play'd in the Time of the *latter* half part of the *Crotchet.* This *Example* being well obſerved, *Scholars* will not be at a loſs to know how to play a *Common Cord,* or any other *Cord* that is marked by two *different* Figures over a Note, the one *ſucceeding* the other *in due Time.*

THAT *Sound,* that gives the *Cord* the Name, is called the *Natural Baſs,* which differs from the *Thorough Baſs* in this, that the latter founds *any* Part or Note of a *Cord as a Baſs,* but the Former keeps its place as *Ground-Note* of the Cord, as appears by the third Example, *Plate* 2.

IN the third Example the *Thorough-Baſs* part founding the *third Note* of the Cord, is figured with a 6 over it, and the *Thorough-Baſs* part founding the *fifth Note* of the Cord, the figures of $^{6}_{4}$ are placed over it, becauſe the Figures over the *Thorough Baſs* are counted from the ſame, and marked accordingly; Therefore in this Example the a *Nat.* as the eighth Note to the *Natural Baſs* A *nat.* is the *ſixth Note* to the *Thorough Baſs* C *Nat.* and the fourth Note to the Thorough Baſs

Ex. IV.

Plate 3.
Page 10.

Ex. V.

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E *Nat.* The c *Nat.* being the third Note to the natural Baſs a *Nat.* is marked by the *Six* over the E *Nat.* in the *Thorough Baſs*, as being the ſixth Note to it; altho' the *Thorough Baſs Note* proves to be the third or fifth Note of the *Cord*, its eighth Note may be added when a greater Number of Parts, or more than *two or three* Parts, are required to accompany the ſame.

As the *Thorough Baſs* part may ſound any *Note* of the *Cord*, ſo any *upper Part* may do the ſame, for which Reaſon a *Common Cord* may be taken *higher or lower*, ſo that the Fifth, the Eighth, or the third Note may be *uppermoſt* or firſt Treble of the Accompanyment, as for Inſtance in the fourth Example, *Plate* 3.

It will be very neceſſary for the *Scholar* to remember that from the *fifth Note* to the *eighth Note* makes the *Interval* of a *Fourth*, but when the Cord is taken in its *natural* Order, that is the Parts neareſt one another, the *higheſt* Part having the *higheſt* Sound of the *Cord*, the fifth Note the uppermoſt, being *naturally* the higheſt Sound of the three different Parts of *the Common Cord*, there is no *Interval* of a Fourth perceived, the

Interval of a greater or leſſer Third, being the Uppermoſt *according* as the Cord is *Flat* or *Sharp*, *viz.*

but when the Third or Eighth Note of the *Common Cord* is the uppermoſt, then from the Fifth to the Eighth Note the *Interval* of a Fourth plainly diſtinguiſhes itſelf, ſo that the loweſt Sound of this Interval in the *higher* Parts is the *Fifth*, and the uppermoſt the *Eighth* Note of the *Cord*.

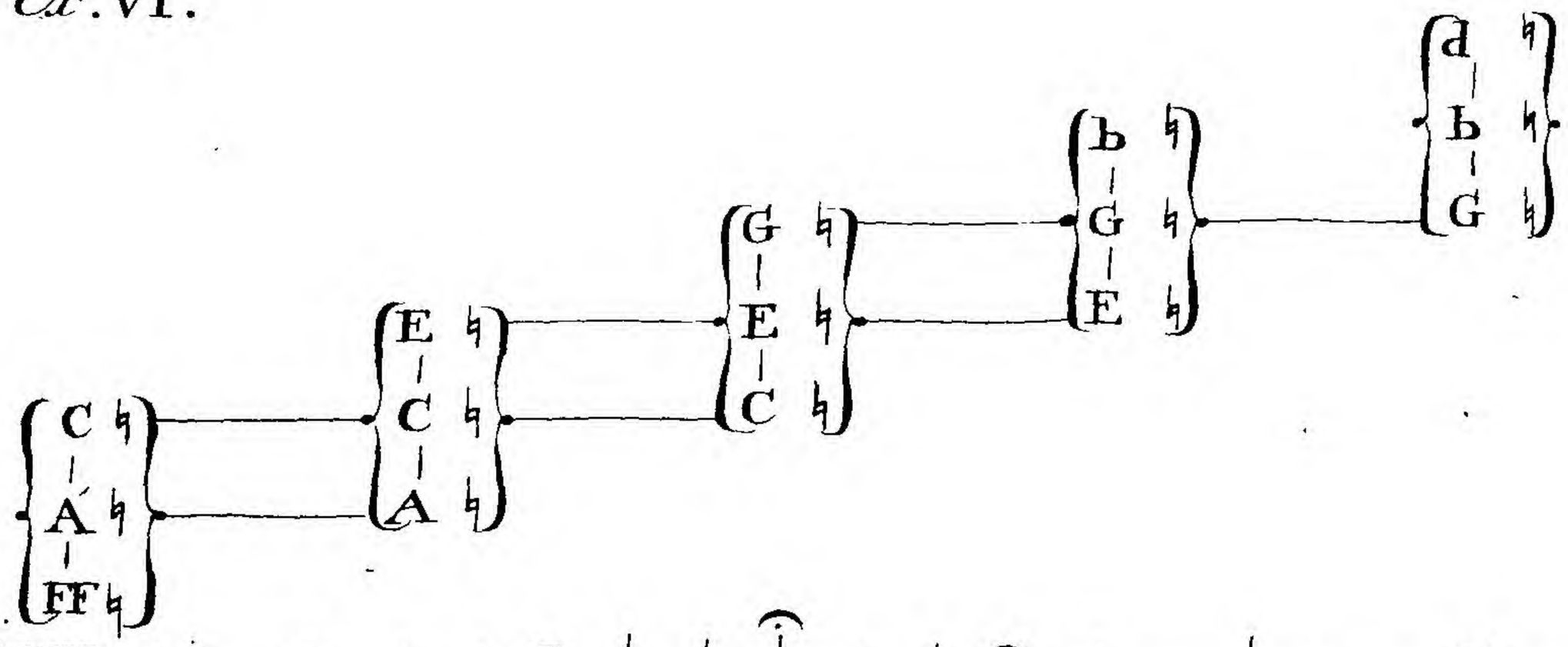
NOW in taking the *Intervals* and *Cords* different Ways, there often happens Perplexity, to avoid which take the Fifth Example, *Plate* 3. for a Guide.

THE *Scholar* having been taught the Nature of a *Cord* and how to *double* and vary it, he ſhould now learn how to proceed from one *Cord* to another and properly to *vary* their Harmonies, and to do this, he muſt learn in what manner Cords are *related* to one another, the ſixth Example *Plate* 4. ſhews what different *Relations* a Cord may have.

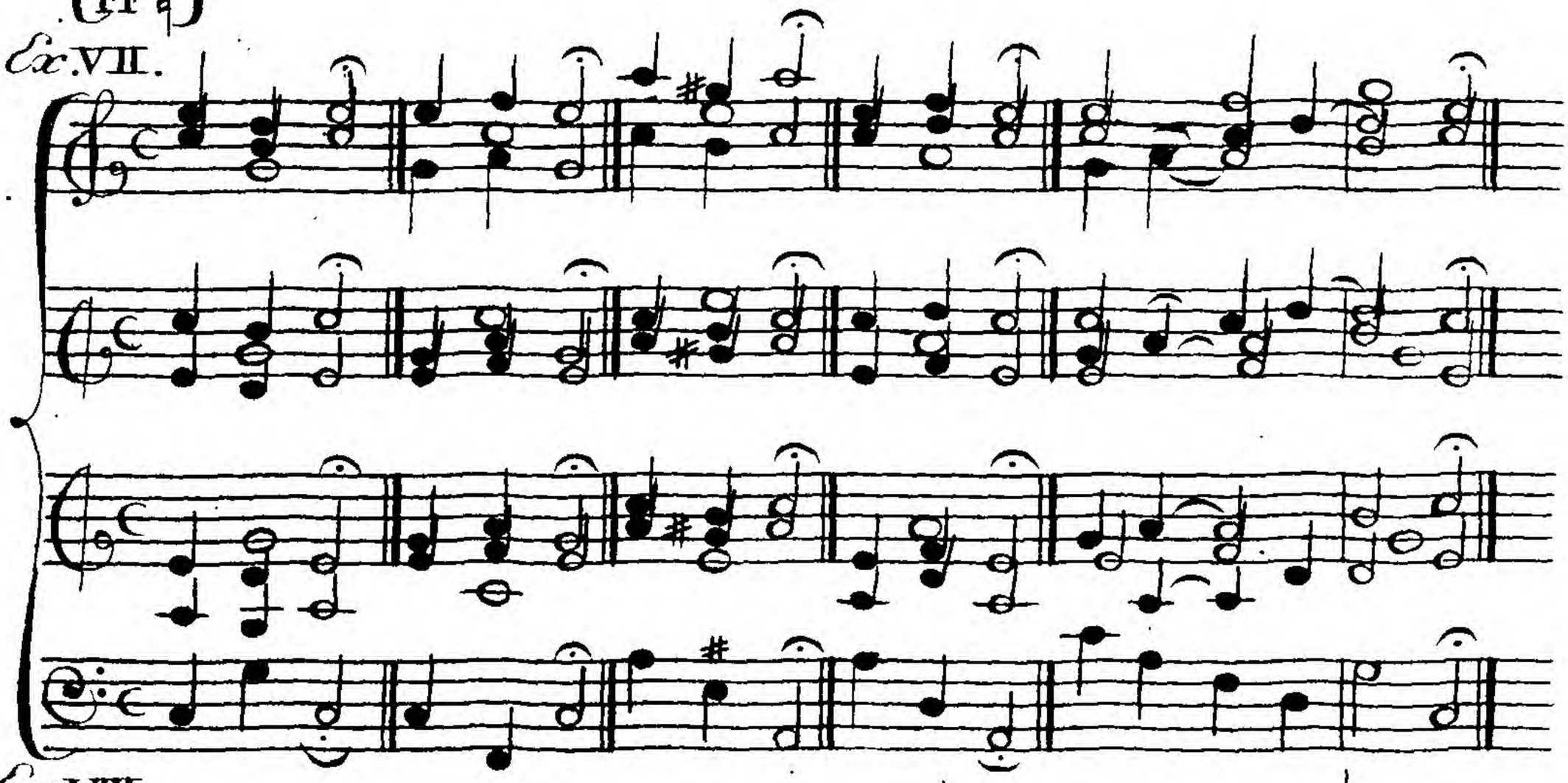
THE

Plate. 4.

Ex. VI.

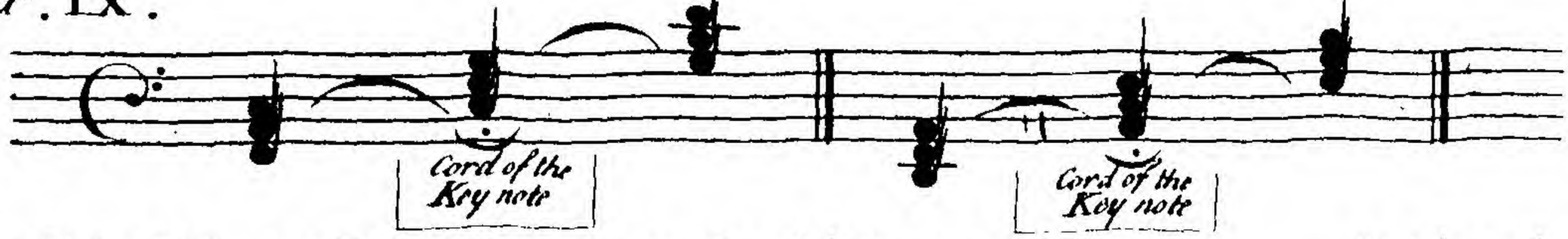


Ex. VII.



Ex. VIII.

Ex. IX.



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THE *Cord* of $\left\{\begin{matrix} g\ nat. \\ e\ nat. \\ c\ nat. \end{matrix}\right\}$ is related to the *Cord* of $\left\{\begin{matrix} c\ nat. \\ a\ nat. \\ F\ nat. \end{matrix}\right\}$ becauſe c *nat.* is heard as the *Fifth* Note in the *Cord* of F *nat.* the *Cord* of $\left\{\begin{matrix} b\ nat. \\ G\ nat. \\ E\ nat. \end{matrix}\right\}$ is related to the *Cord* of C *nat.* becauſe E *nat.* is the *third* Note to the C *nat.* and the *Cord* of $\left\{\begin{matrix} d\ nat. \\ b\ nat. \\ G\ nat. \end{matrix}\right\}$ is related to the *Cord* of C *nat.* becauſe the G *nat.* is the fifth Note in the *Cord* of C *nat.* and in like Manner are all other *Cords* related to one another by *Thirds* or *Fifths*; therefore the *Scholar* muſt be taught, how to diſtinguiſh what the *firſt and neareſt* Relation to a *ground* Note is, which is the fifth Note in any *Cord*, ſo in the foregoing Example the *Cord* of $\left\{\begin{matrix} d\ nat. \\ b\ nat. \\ G\ nat. \end{matrix}\right\}$ is neareſt related to the *Cord* of $\left\{\begin{matrix} G\ nat. \\ E\ nat. \\ C\ nat. \end{matrix}\right\}$ becauſe G *nat.* is the *fifth* Note to the C. and the Cord of $\left\{\begin{matrix} g\ nat. \\ e\ nat. \\ c\ nat. \end{matrix}\right\}$ is neareſt related to $\left\{\begin{matrix} c\ nat. \\ a\ nat. \\ F\ nat. \end{matrix}\right\}$ becauſe c *nat.* is the *fifth* Note to F *nat.* I think I need make no

no farther Explaination, therefore let him now learn to *move* the *Parts* regularly, when theſe *relative Cords* ſucceed one another, and for this Purpoſe, let him practiſe the Seventh Example, *Plate* 4.

The *Scholar* ought to uſe himſelf to keep to the *holding Note*, which in the four firſt and laſt Barrs of the Seventh Example I have marked with a *Semibreve*, becauſe it *continues* and *unites* the Harmony of the other *Cord*, and makes the Parts move in a regular Manner; and not to make *the higheſt Parts* ſound two or more *different* Eighth or Fifth *Notes* to the higher and lower Baſs, they always ſucceeding by Eighths only, and a like Caution ought to be obſerved in regard to the upper Parts, which is not an agreeable Way of proceeding, and ought carefully to be avoided.

THE *Scholar* having proceeded thus far, it is neceſſary for him to learn the Nature of a *Key* in Muſick, and how to know its *relative* Cords, how to *accompany each Note in the Key*, and to know when and how the Key is *properly* changed.

ANY *Ground Note* of a Cord may be made a *Key Note*, and as the third Note makes the Cord either

either *ſharp or flat*, ſo the third Note to the Key Note makes the *Key* either *ſharp or flat*, according as the Third is greater or leſſer; and as one Cord is either nearer or more diſtantly *related* to another, ſo is one *Key* to another.

There are *Keys* which are called *Natural* or *Original Keys*, and others that are called *Tranſpoſed Keys*; the natural or original *Keys* are compoſed of ſuch *relative* Cords, the Sounds of which are called *Natural* Sounds only, the *tranſpoſed* Keys conſiſt of Cords, the Sounds of which are not *all* called *Natural Sounds*, but ſome of them are mark'd with a *Sharp* or *Flat* before them.

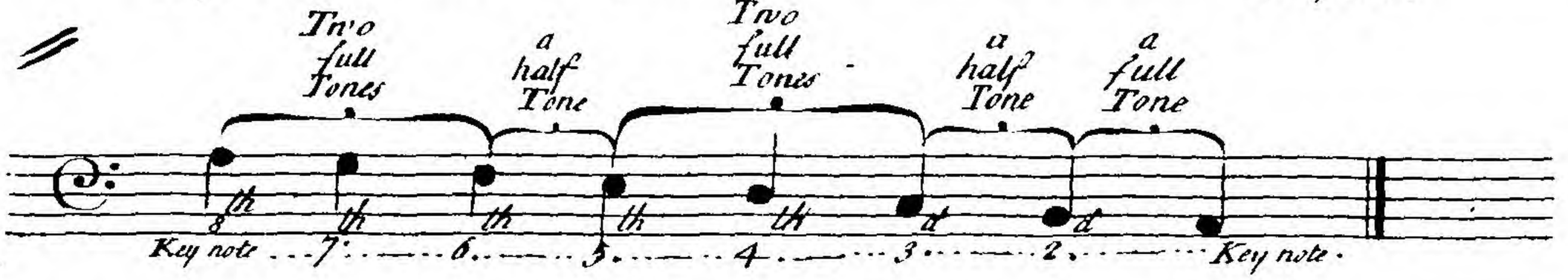
THERE are only ſix Cords which conſiſt of Sounds diſtinguiſhed to be all natural, as in Example the Eighth, *Plate* 4. The Ground Notes of theſe *Cords* formerly were uſed as natural or original *Key Notes*, only two of which Keys are now generally uſed in Practice, which is the Key of C *nat.* and the Key of A *nat.* and the Reaſon why theſe are ſo generally uſed is, becauſe they have the *neareſt related Harmonies* for their principal Cords, *viz.* the Cord of the fourth and fifth

Note

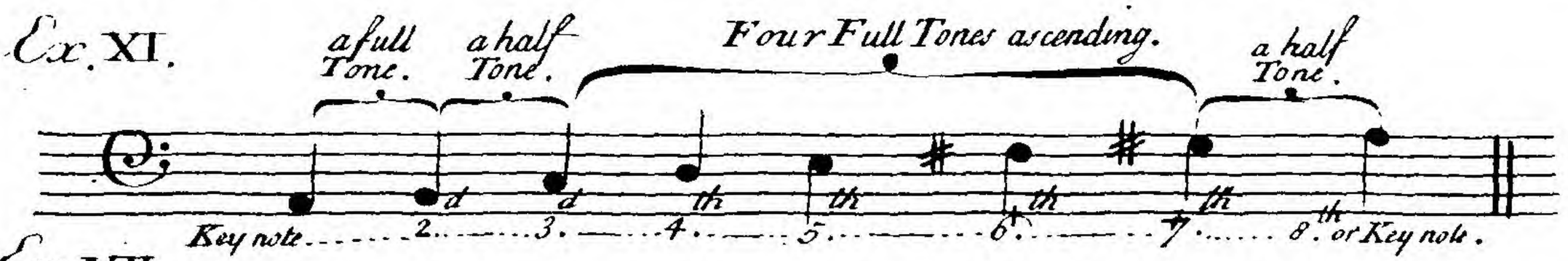
Note to the Key Note, and the third Note of either Cord having the ſame Relation to the third Note in the Cord of the Key, and the fifth Note of either Cord having the ſame Relation to the fifth Note in the Cord of the Key, as in Example the Ninth, *Plate* 4. Here the Cord of the fourth Note to the Key makes as well a principal *Harmony* to its Key, as the Cord of the *Fifth* Note to the Key, becauſe the *Relation* of the Key and its fourth Cord is of the ſame Nature as the *Relation* of the fifth Cord to its *Key Cord.*

The *Sounds* of the relative Cords of the before mentioned two *Original* Keys cauſe the following Order of *full and half Tones*, when they are placed to ſucceed by Degrees, which is called the *Scale* of the Key, as in Example the Tenth. *Plate* 5. Here the *Scholar* finds that there are *Seven* different natural Sounds in each Scale, the *eighth Note* being of the ſame Nature as the *Key Note*, and it cannot but be obſerved, that the Original Key of C *nat.* being a *Sharp Key* (with a greater Third) hath two *half Tones*; the third and fourth Notes to the Key make one half Tone, and the ſeventh and eighth Note to the *Key* make the other; all the reſt make *full Tones.*

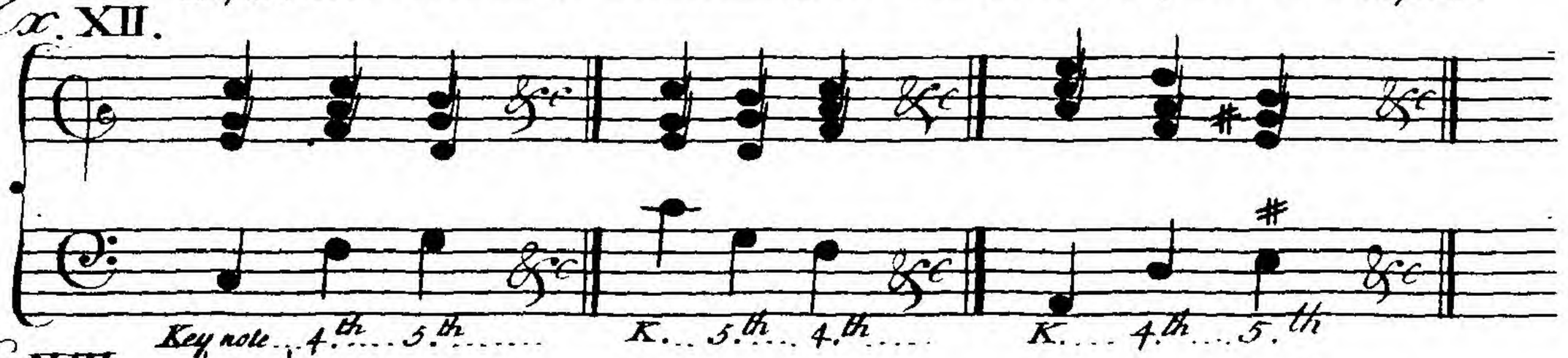
Ex. X.



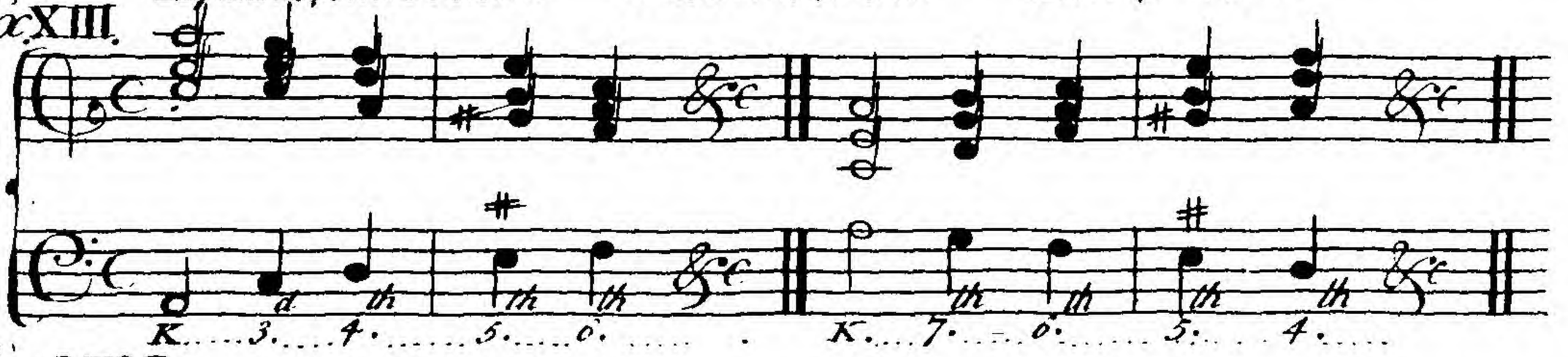
Ex. XI.



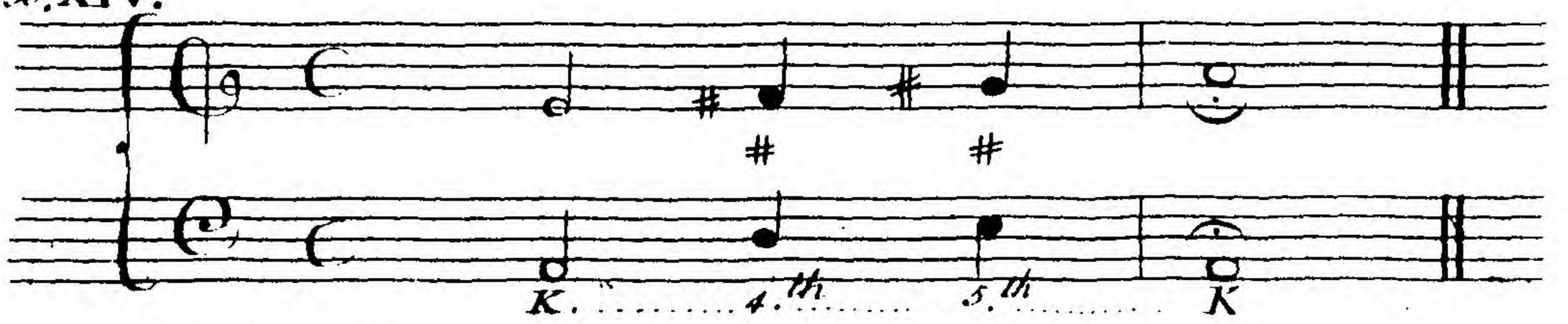
Ex. XII.



Ex. XIII.



Ex. XIV.



Design'd by J. S. Lampe & Publish'd according to Act of Parliament Sept.r 1737. —— B. Cole sculpt.

IN the Tranſpoſition of any other Sound, making that the *Key Note* with a greater Third, let the *Scholar* practiſe the doing of it in the ſame Order as theſe Sounds are in, aſcending and deſcending, and he will ſoon find it eaſy; but the *Key* of A *nat.* as an original *Flat Key*, has a different Order, the *Second* and *Third* Note to it make one *half Tone*, and the *Fifth* and *Sixth* natural Sounds make the other half Tone; as may be ſeen in the tenth Example *Plate* 5. but when it happens that the *ſixth* and *ſeventh Notes* to a Flat Key are ſharpned, then the ſharp ſeventh and the eighth Note to the Key make *half a Tone*, as may be ſeen in the eleventh Example, *Plate* 5.

WHEN the *Scholar* knows the Order of full and half Tones of a *ſharp and a flat Key*, then he muſt learn to *accompany* each Note of *each* Key.

HOW theſe Sounds of each Key are variouſly *accompany'd*, the following Leſſons ſhew, which were made purpoſely for the *Scholars Practice*, and to remind them of their *Relation*, and how they are *ſituated*; with which, when they are well acquainted, the various Manner of accompanying

any *Sounds* will become eaſy and familiar to them. To make it yet more eaſy to young Beginners, I have added a brief Explaination of the *Leſſons* throughout, as follows (*viz.*)

In the firſt Leſſon.

THE *Key Note*, and the fourth and fifth *Note* to the *Key* are accompanied with their *own Cords*; the fourth and fifth Note ſucceeding the Key Note, and being ſucceeded by the *Key Note*, have their own *Cords*, becauſe they are neareſt *related* to the *Key Note*; the *Return*, that is here made from the fifth Note and its Cord to the *Key Note*, and its Cord, is called the *Cloſe* or *Cadence*, which *Cloſe* or *Ending* in a *flat Key* cannot be made, unleſs the *third Note* in the fifth *Cord* is ſharpned, as may be ſeen by the *Sharp* being placed over the Baſs Note, *Plate* 12. But whenever the fourth Note *immediately* ſucceeds the fifth Note, or the fifth Note the fourth Note to the Key, each being accompanied only with their own Harmony, as in the twelfth Example, *Plate* 5. In ſuch Caſe the *Scholar* muſt move the *higher Parts* contrary to the Motion of the *Baſs*, otherwiſe the Effect would be harſh and diſagreeable, or the

Parts

Parts want *Variety*; and this Method muſt be obſerved in the Management of *all thoſe* common *Cords*, whoſe Ground Notes make the *Intervals* of Seconds, whoſe Harmony *immediately* ſucceed one the other, as in the thirteenth Example *Plate* 5. And the *Scholar* ſhould obſerve, that when the fourth Note in the *Flat Key*, or its *Cord* is ſucceeded with that of the *fifth Note*, the third Note in the *fourth Cord* is often ſharpned to *aſcend* from that to the ſharpend Third Note in the fifth Cord, to make a full Tone, as in the fourteenth Example *Plate* 5.

In the ſecond Leſſon.

THE third Note to the *Key* ſucceeding the *Key Note*, and being ſucceeded by that of the *fourth Note*, is accompanied with the *Cord* of the Key Note, becauſe of its being the third Note in that Cord; and in like Manner the *ſixth Note* to the *Key* being preceeded by that of the *fourth Note*, and ſucceeded by that of the *fifth Note*, is figured with the *leſſer Sixth*, and therefore accompanied with the *Cord* of the fourth Note to the Key, as being the third Note in the fourth *Cord*; the *ſecond Note to the Key* being preceeded by that of the *fifth Note*, and ſucceeded by

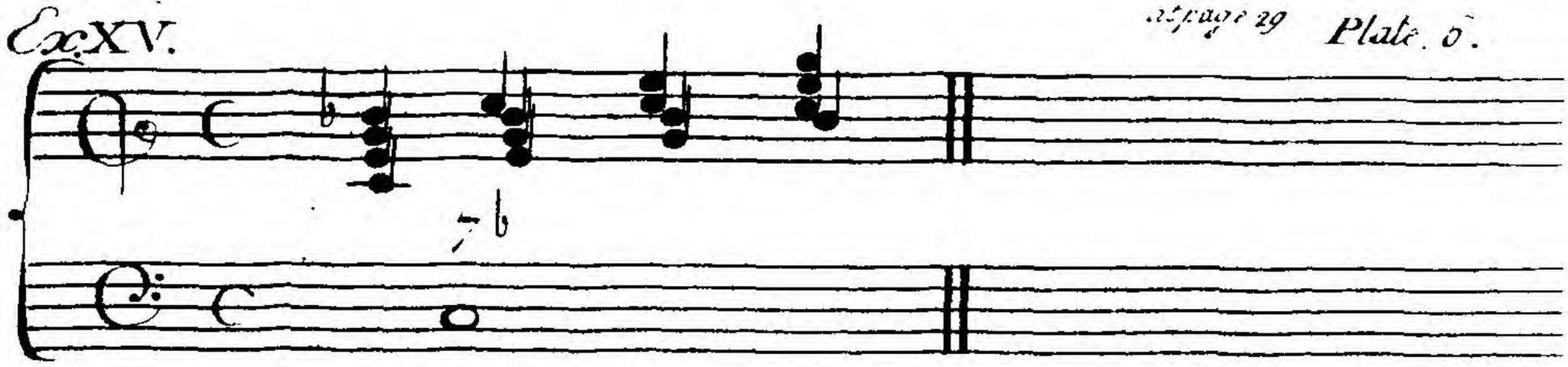
that of the *ſeventh Note* to the Key, is accompanied with the Cord of the fifth Note to the Key, as being the fifth Note in that *Cord*; the *ſeventh Note* to the *Key* being preceeded by the *ſecond*, and ſucceeded by the *Fifth Note* of the Key, is accompanied with the *Cord* of the fifth Note to the Key, as being the third Note in that Cord. Thus all the Sounds belonging to a Key are accompanied with the three *principal* Harmonies of the *Key*.

In the third Leſſon.

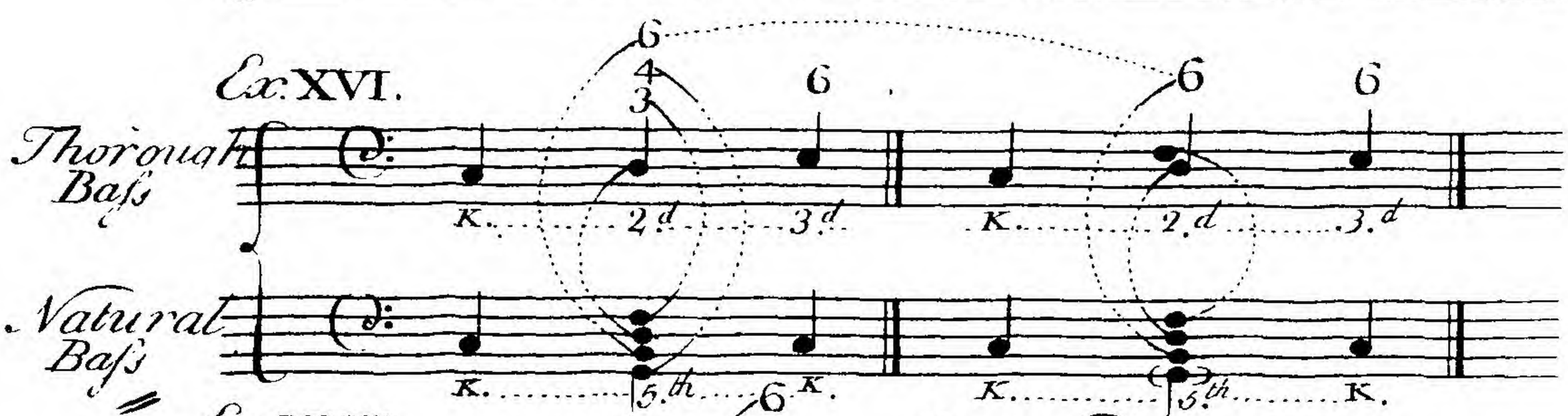
THE ſecond *Crotchet* in the firſt Barr is accompanied with its own *Cord*, having the *greater Third* with the *Seventh*; the Seventh being added to a *ſharp Cord* changes the Cord from a *Key Cord* to a *Fifth Cord*, and the *third Crotchet* in the firſt Barr now becomes a *Key Note* itſelf to the foregoing Note; a *Seventh* being added to the Cord of the fourth *Crotchet* in the firſt Barr, makes that alſo a *Fifth Cord* to the following *Key Note* or the firſt *Crotchet* in the ſecond Barr; and the *Seventh* being added to a Cord with a *greater Third*, has the ſame Effect throughout the Leſſon.

AND

Ex. XV. as page 29 Plate. 6.



Ex. XVI.



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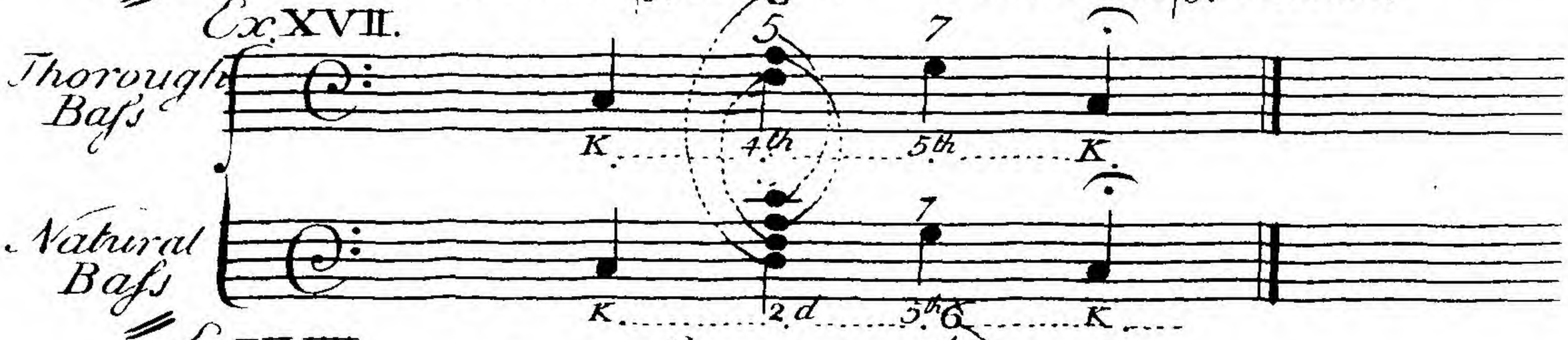
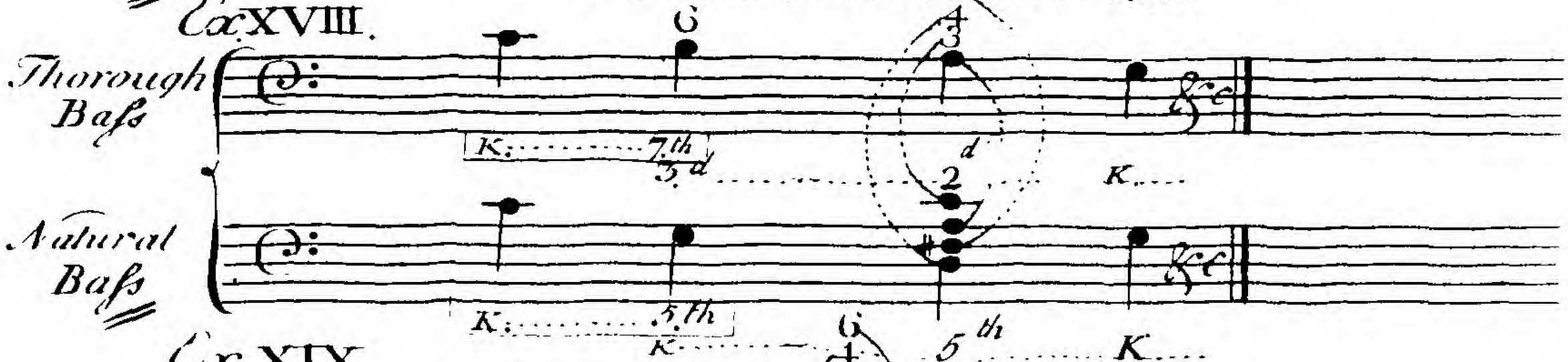
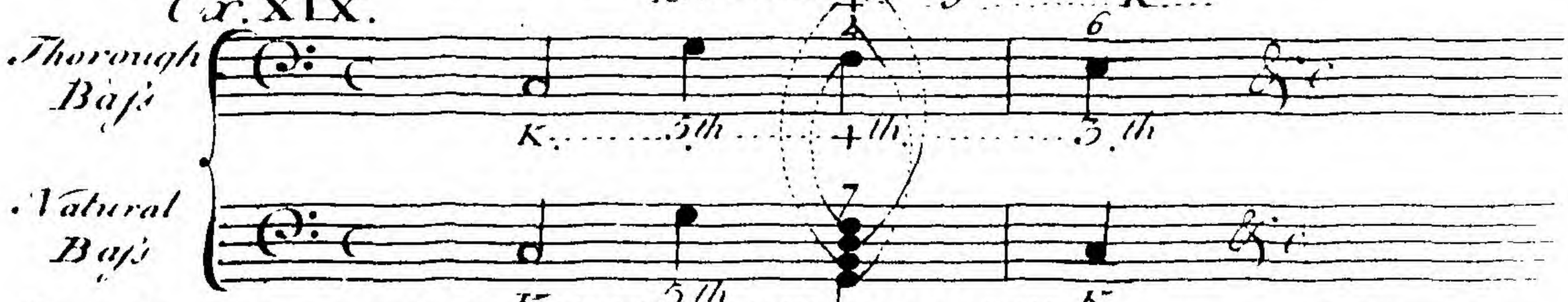


Ex. XVIII.



Ex. XIX.



Designid by I. Elsum & Published according to Act of Parliament Sept. 1737. B. Cole sculp.

AND wherever the *Seventh* is added to a Cord with a *greater Third*, the *Scholar* may diſcover by that the natural Baſs Note of that Cord is the fifth Note to the Key, and by that he will more readily find what *Key he is in*.

BUT when a greater Number of Parts is not required in the Accompanyment, then the *eighth Note* to the Ground Note of that *Cord* is not ſounded above the Seventh, by leaving out of which, the diſcordant Effect of the *Seventh* is moderated.

AND here I ſhall only obſerve, that the *Scholar* ſhould take care, not to double the higher Note of the Seventh, ſince it is diſcordant to the Baſs Note, or to the Cord, and muſt abſolutely deſcend to a Note of the ſucceeding Cord. To give Rules how to prepare and reſolve *Diſcords*, that enters immediately into Compoſition, which is neither the *Scholars* nor my Buſineſs at this Time. It is ſufficient for a Learner of *Thorough Baſs* what I have already ſaid, and ſhall hereafter ſay concerning diſcordant Notes.

A *Common Cord* is taken three different Ways, as I ſaid before; but a *Cord with a Seventh* is taken four different Ways, as in the 15th Example *Plate* 6.

In the fourth Leſſon.

THE ſecond *Quaver* in the firſt Barr is marked with a *flat Fifth*, which *flat Fifth is* accompanied with a *leſſer Third*, and *leſſer Sixth*; and wherever this happens, the *Scholar* may be always aſſured that the *Thorough-Baſs* is accompanied as a *ſharp Seventh*, tho' the *Key* Note, may not happen to ſucceed. Thus the *Sharp*, put before the third *Quaver* in the ſecond Barr, in the Beginning of the Leſſon, ſhews, that G *nat.* is the *Key* Note, and the third *Quaver* the higher Note of the *ſharp Seventh* to it, and the following C *ſharp* ſhews, that D *nat.* is the *Key* Note: The Reaſons are the ſame for the others through the Leſſon.

But whenever it is proper to play with a *leſſer* Number of Parts, then this Note which is figured with $\frac{6}{5}$ need not be doubled, and the higher Note of the *flat Fifth* ſhould never be doubled, becauſe it is diſcordant to the *Baſs-Note*, and to the higher Note of the *Sixth*, and has, like the Seventh, the Nature of an abſolute deſcending.

In

In the fifth Leſſon.

THE ſecond Note to the *Key*, gradually *aſcending* to the third Note, or *deſcending* to the *Key Note*, has only a *ſix* figured over it, to ſhew that the 3d is taken with the 6th, and not the 4th, as in the ſecond Leſſon.

The 4th, not being ſounded, makes the 3d have a more delicate Effect, than when the Fourth and Third ſound together; which ſhould not be done but when a *greater* Number of Parts are required to make ſome *particular* Expreſſion, and when that happens, the Figures $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$ or $\begin{smallmatrix}4\\3\end{smallmatrix}$ are marked over the *ſecond* Note to the Key; but let the 4th be ſounded or not ſounded, it is ſtill the *Fifth Cord* with the *ſeventh* Note to that, which accompanies the ſecond *Note* to the *Key*, as proved by the *Natural Baſs* in the ſixteenth Example *Plate* 6.

THE fourth *Note*, being ſucceeded by the fifth *Note* of the *Key*, is figured with $\begin{smallmatrix}6\\5\end{smallmatrix}$ and is therefore accompanied with the *Cord* of the *ſecond*

Note

Note to the *Key*, to which *Cord* is added the *Seventh*, as the *natural Baſs* of the ſeventeenth Example, *Plate* 6. ſhews. The fifth *Note*, tho' concordant with the *Thorough Baſs-Note*, yet is a diſcordant Sound to the natural Baſs-Note, or to the Cord, becauſe the Figure of 6 is over the *Thorough Baſs* Note; the Sixth being Sounded with the Fifth, makes the Fifth Note diſcordant, and of an abſolute deſcending Nature.

HERE it may be ſeen, that the *Cord* of the ſecond Note to the *Key*, is ſucceeded by its *neareſt related*, the Cord of the fifth Note to the *Key*, to which it is a preceeding Fifth Cord, and therefore is ſounded with the Seventh, and for which Reaſon the Figures of $\frac{6}{5}$ are placed over the fourth Note to the *Key*.

THE ſeventh Note to the *Key* in the third Barr, being ſucceeded by the ſixth Note to the foregoing *Key*, is only figured by the 6, becauſe it is accompanied with the *Cord* of the fifth *Note*, to the foregoing *Key*, without a *Seventh* added to the Cord of the fifth *Note*, and therefore is accompanied as a third Note to the following *Key*.

THE *ſixth Note*, being ſucceeded by the *fifth Note* of the foregoing *Key* in the third Barr, is figured or marked with a *ſharp Six*, and therefore muſt be accompanied as a *ſecond Note* to the following *Key*, as may be ſeen by the *Natural Baſs* in the 18th Example, *Plate* 6. the fifth Note of the foregoing Key being the *Key Note* to it, becauſe there is the ſame Order of a half Tone and two full Tones deſcending from the Eighth or higher Key Note to the fifth Note, as there is from the fourth Note to the lower Key Note.

THE fourth *Crotchet* in the third Barr, or fourth Note to the Key, being ſucceeded by the *third Note* in the Key, is marked or figured with $\frac{6}{4}_{2}$ which Figures denote the Cord of the fifth Note to the Key, the Thorough Baſs ſounding the ſeventh Note to the fifth *Cord*, as the *natural Baſs* proves in the 19th Example, *Plate* 6, and therefore the *Thorough Baſs Note* is diſcordant to the natural Baſs, or to the Cord, and of an abſolute deſcending Nature, and ought not to be doubled by any different higher Part; and whatever *Thorough Baſs Note* is figured with a flat Second, ſharp ſecond, or a Second (a Fourth or a ſharp Fourth being

 founded

ſounded or not ſounded to it) is alſo a diſcordant Note to the natural Baſs, or to the Cord; and whatever Notes are diſcordant to the Cord, or natural Baſs, ought never to be doubled by any different Part, becauſe they are of an abſolute *aſcending* or *deſcending* Nature, according as they are either *ſharp* or *flat*.

THE fourth Note to the *Key* in the fourth Barr, being ſucceeded by the *fifth Note* to the Key, is marked with the Figure of 7. inſtead of the 6. as in the firſt Barr, becauſe the third Note in the preceding Cord is *continued*, and ſounds diſcordant to the ſame, or to the following Cord.

In the ſixth Leſſon.

THIS Leſſon, although in a *flat Key*, doth not occaſion any Alteration of the Inſtructions I have given in the *ſharp Key*, but may ſerve as well for this *Key*, only obſerving that the *fourth* Note in this *Key*, being ſucceeded by the *fifth* Note, is accompanied with a flat *Third*, a *Fifth*, and a ſharp *Sixth*, which cannot make the Cord of the ſecond Note in the Key, as in the foregoing

Ex. XX.

at page 35 Plate 7.

Thorough Bass

K. 4th 5th K.

Natural Bass

Ex. XXI. K. 5. th note K.

Thorough Bass

K. 4th K.

Natural Bass

Ex. XXII. K. 5th K.

5 th note

Ex. XXIII. Key note

Thorough Bass

Natural Bass

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going ſharp Key, becauſe the ſecond Note in this flat Key cannot be a ground Note or natural Baſs, not having the higher Note of a Fifth; therefore its neareſt related, the *Fifth* Note to the Key is the *ground* Note, as proved by the natural Baſs in the twentieth Example, *Plate* 7.

In the ſeventh Leſſon.

THE third *Crotchet* in the firſt Barr, which is the *ſecond* Note to the *Key*, in *Leſſons* the ſecond and fifth is accompanied with the *Cord* of the fifth Note to the *Key*; but here it is accompanied with its own Cord, becauſe it is preceded by the *fifth* Note to the *Key*, or ſucceeded by the *ſixth* Note to the *Key*; both which Notes are *neareſt* related to it; for the ſame Reaſon the following *ſixth* Note to the Key has its own Cord, becauſe it is preceded by its neareſt related Harmony.

THE third, fourth, and fifth Barrs repeat the ſame Notes as are in the Firſt, and in the Beginning of the Second Barr, and in the *ſame Order* of aſcending and deſcending, but with this Difference, that each *Crotchet* is changed to a

Minum, the ſecond *Minum* in the third Barr being the *fifth* Note to the Key inſtead of having its own Cord firſt ſounded, the Cord of the Key Note is continued during *half* the Time of that Note, after which its own Harmony ſucceeds, which is the Reaſon that the Figures $\frac{6}{4}\ \frac{5}{3}$ are placed over it, and the ſucceeding Notes that are figured with the ſame Numbers, are ſo figured for the ſame Reaſon.

In the ſeventh, eighth, and ninth Barrs the Figures of 4 3 accompany the ſame Notes which are in the ſame Order as in the Firſt and in the Beginning of the Second Barr, and are ſo figured, becauſe the *preparing* or *eighth* Note to the foregoing Baſs Note is continued, and founds to the following Note inſtead of the third, during the *half-time* or firſt Part of the *Minum*. The higher Note of the fourth being of a diſcordant Nature with the fifth Note, and therefore to the Cord, is of a deſcending Nature, and ought not to be doubled.

In

In the eighth Leſſon.

THE *Minums* of the fourth, fifth, and ſixth Barrs gradually aſcending, are figured with the Numbers of $\frac{9}{7}\ \frac{8}{6}$ the Sounds which make the higher Notes of the Diſcords or of the 9th and 7th, being prepared or concordant *Parts* of the foregoing Cord, *hold on* diſcordant to the following Baſs Note: for the 9th Note being diſcordant to the Baſs, and of an abſolute deſcending Nature, ought not to be doubled. In the ſeventh Barr, the *Minum*, with the following of the next Barr gradually aſcending, are each accompanied with the Figures 4 3 the 4 being a concordant Part in the Accompanyment of the foregoing Note, makes the Fourth to be a prepared Diſcord to the Cord. The Nature of this Proceeding has been ſhewn in the *ſeventh Leſſon.*

THE *ninth*, *tenth*, *eleventh*, and *twelfth Leſſons* are grounded upon the ſame Reaſons as the *Leſſons* I have already explained, but are given for the *Scholar* to practice, not only for the ſake of *greater Variety*, but to ſhew the *different Succeſſion and Order* from one Sound to another of a *Key*.

In

In the thirteenth and fourteenth Leſſons.

ALL the Notes in the *Key* in the Beginning of each Leſſon are figured with a 6. a concordant accompanyment aſcending or deſcending gradually, but in the *thirteenth Leſſon*, from the firſt *Minum* in the fourth Barr the *Key Note* and all its other Notes gradually aſcending, are accompanied with the Figures 5 6 and in the *fourteenth Leſſon*, the *Minum* in the fourth Barr and the following *Minums* deſcending are accompanied with the Figures 7 6 the Seventh ſounding in the firſt *half-part* of the *Minum* inſtead of the following Sixth, which reſolves the Seventh, and prepares the following Diſcord by its higher Note being the higher Part thereof.

In the fifteenth and ſixteenth Leſſon.

THE *Notes* of a *flat Key*, gradually aſcending and deſcending, are accompanied in the ſame Manner as thoſe in the *ſharp Key* in the foregoing *Leſſons*, with the Figures 5 6 and 7 6 but in the *fifteenth Leſſon* from the firſt *Crotchet* in

the

the *ſixth Barr*, the *Notes* gradually aſcending by *half Tones*, are ſtill accompanied with the Figures 5 6 the firſt *Crotchet* with the 5 and the next with the Figure 6 and in the fifth and ſixth Barrs of the *ſixteenth Leſſon*, the *Notes* gradually deſcending by *half Tones*, have the Accompaniment of the Figures 7 6 the firſt *Crotchet* having the diſcordant Figure 7 and the next the *reſolving* and *preparing*, or concordant Figure 6.

In the ſeventeenth Leſſon.

THE third *Crotchet* in the firſt Barr or *Key Note* is figured with the Numbers $\frac{4}{2}$ which repreſent the *Cord* of the fifth Note, the Thorough Baſs ſounding the *fourth Note* inſtead of the *third Note* to that *Cord*, as proved by the twenty-firſt Example, *Plate* 7.

THE *Thorough Baſs* Note is diſcordant to the the *Cord*, and of an abſolute deſcending Nature, and ought not to be doubled by a different higher Part. For that Reaſon the 6. not being *figured* to the $\frac{4}{2}$ the *Fifth* muſt be ſounded with it, when a greater Number of Parts are required. Over the ſecond Part of the *Minum* in the ſecond

and

and fifth Barrs. the *pointed Minum* or the *Key Note* is figured with the Numbers $\frac{7}{4}{}_{2}$ which Figures repreſent the *Cord* of the *Fifth Note* with the Seventh to that; and the Numbers $\frac{6}{7}{}_{4}{}_{2}$ figured over the *Key Note* repreſent the *Cord* of the *Fifth Note* with the 7th and 9th to that, as may be ſeen in the twenty-ſecond Example, *Plate* 7.

THE 5 to theſe Figures not being added, gives greater Strength to the 4th. The higher Sound of the ſharp Seventh is diſcordant to the Baſs, and it being the higher Note or Part of a *ſharp Interval*, is of an abſolute *aſcending* Nature, and ought not to be doubled.

In the eighteenth Leſſon.

THE Figures of $\frac{6}{4}{}_{2}$ accompany *all the Notes* belonging to the *firſt Key*, which is done becauſe of their ſucceeding *relative* Harmonies which the natural Baſs proves in the twenty-third Example, *Plate* 7.

Ex. XXIV.

a page 41

Plate 8.

Thorough Bass

Natural Bass

Ex. XXV.

Thorough Bass

7th — K

Natural Bass

5th — K

Ex. XXVI.

Thorough Bass

4th — 3d Note to the Key

Natural Bass

5th — K

Ex. XXVII.

6th — 5th note to the Key

Ex. XXVIII.

5th — Key note

Thorough Bass

Natural Bass

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In the nineteenth Leſſon.

THE fifth Note to the Key, *holding out* in the ſecond and third Barrs, has *various* Accompanyments of Figures as fifth Note, becauſe it is *neareſt related* to the *Key Cord*; the Cord of the Key Note and its own Cord are alternatively founded, as proved by the natural Baſs in the twenty-fourth Example, *Plate* 8.

THE Key Note in the fourth Barr of the Leſſon is accompanied with the ſame Figures as the fifth Note in the third Barr, and is alternatively accompanied with its own Cord, and that of the fourth Note, as being the neareſt related. The ſecond *Minum* in the fifth Barr, having a Sharp before it, is figured with a 7. the Thorough Baſs Note being accompanied with the higher Sound of the *flat Seventh*, which is diſcordant to that, and to the *natural Baſs Note*, or the *Cord*, and as it is the higher Note of a *flat Interval*, is of an abſolute *deſcending* Nature: The *Thorough Baſs Note* is accompanied with the *Cord* of the fifth *Note* to the ſucceeding *Baſs Note*, and by that Means introduces the latter as

the *Key Note*, although the *Ground Note* of the fifth *Cord* is not heard, as the natural Baſs proves in the twenty-fifth Example, *Plate* 8.

In the twentieth Leſſon.

THE third *Crotchet* in the ſecond Barr, being the ſecond Note to the Key, is accompanied with its own *Cord*, a 7 being added, becauſe the reſolving Cord of the Fifth Note to the Key ſucceeds the ſame, which is ſounded with adding in the *Thorough Baſs* the fourth Note of the Key, which is the ſeventh to the Cord, as I have before ſaid, and ſounds inſtead of the fifth Note to the Key, or *Ground Note* of the *Cord.*

THE fourth *Crotchet* in the fourth Barr, and the ſecond *Minum* in the ſeventh Barr, being the fourth Note in the *Key*, is accompanied with the *Cord* of the fifth *Note* to the *Key*, the Ninth and Seventh being added to that Cord, and the *Ground Note* of the Cord is left out, as mentioned in the foregoing Leſſon, and is farther proved by the natural Baſs in the twenty-ſixth Example, *Plate* 8.

THE firſt *Minum* in the ſeventh Barr, being the third Note to the Key, is figured with a *Sharp* 5, which ſounds inſtead of the ſucceeding ſixth Note, it is diſcordant to the *Baſs Note* and to the *Cord*, and being the higher Sound of a ſharp Interval, is therefore of an abſolute riſing Nature and ought not to be doubled.

THE *Scholar* ſhould remember, that the *ſharp* 5 is always ſounded to the *third Note* of a *flat Key*, as the *extream ſharp* 6 is ſounded to the *flat Sixth Note* of the Key, as ſhewn by the *Minum* in the firſt Barr of the *21ſt Leſſon*, the *higher Note* being diſcordant to the *Thorough Baſs Note*, and of an abſolute aſcending Nature, as being the higher Sound or Part of an extream ſharp Interval. The ſame *flat Sixth Note* to the Key is alſo accompanied with the diſcordant and aſcending *Sharp* 2, together with the diſcordant and aſcending *Sharp* 4 and the *Sharp* 6, as is ſhewn by the Accompanyment the *Minum* hath in the ſecond Barr of this *Leſſon*, which is but the Cord of the fifth Note to the Key, the *Ground Note* not being heard, as the

natural

natural Baſs plainly proves, in the twenty-ſeventh Example, *Plate* 8. The Thorough Baſs Note is the higher Sound of the 9th, which is added to the Cord.

THE *Scholar* having proceeded thus far in the Knowledge of *Thorough Baſs*, I ſhall now ſpeak ſomething concerning what is generally called *Tranſient* or *Paſſing Notes*, for the *Scholar* will be otherwiſe liable to make Miſtakes, without ſome particular Directions on this Head : therefore, as in the *Leſſons* I have ſhewn how the *Thorough Baſs Note* is concordant or makes part of a Cord, or is diſcordant and added to a Cord, now I ſhall ſhew how *Paſſing Notes* are to be known and diſtinguiſhed, as in Example the twenty-eighth, *Plate* 8.

IN this Example the G. *nat.* is introduced three different ways in the *Thorough Baſs*; the firſt *Crotchet* ſhews it a concordant Part, or the *third Note* in the *Cord of* E. *nat.* and therefore figured with a 6 the ſecond *Crotchet* ſhews it to be diſcordant, or added as a ſeventh Note to the *Cord* of A. *nat.* and therefore figured with $\frac{6}{4}_{2}$ the ſecond *Semiquaver* in the third Barr ſhews it a

Paſſing

Exc. XXX.

Plate.

Thorough Bass wherein the Discordant Note to the Cord is varyed.

Thorough Bass wherein the Discordant Note to the Cord is not varyed.

Natural Bass.

Thorough Bass wherein the Discordant Note to the Cord is varyed.

Thorough Bass wherein the Discordant Note to the Cord is not varyed.

Natural Bass.

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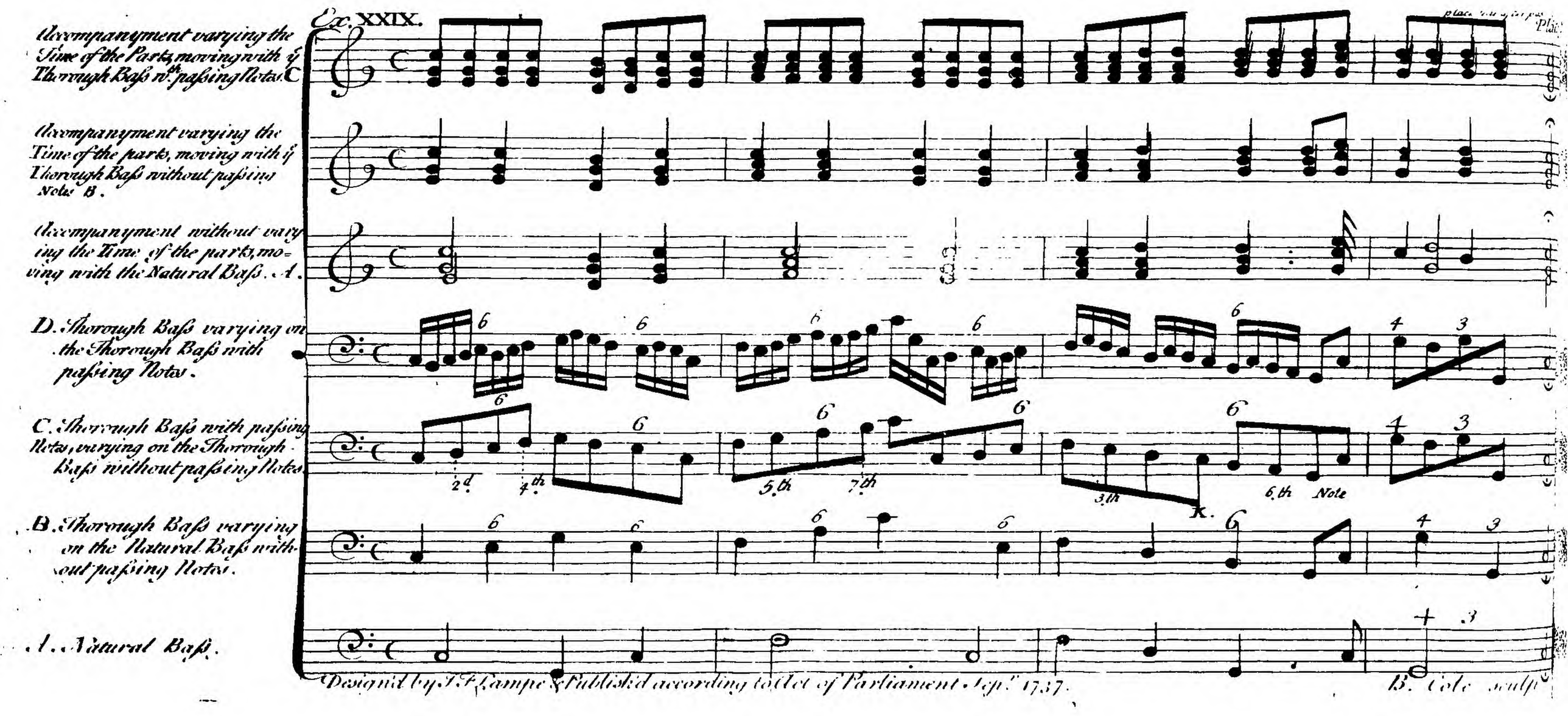
B. Cole sculp.


Ex. XXIX.
Accompanyment varying the Time of the Parts, moving with ye Thorough Bass wth passing Notes. C
Accompanyment varying the Time of the parts, moving with ye Thorough Bass without passing Notes B.
Accompanyment without varying the Time of the parts, moving with the Natural Bass. A.
D. Thorough Bass varying on the Thorough Bass with passing Notes.
C. Thorough Bass with passing Notes, varying on the Thorough Bass without passing Notes.
B. Thorough Bass varying on the Natural Bass without passing Notes.
A. Natural Bass.
2d
4th
5th
7th
3th
K.
6th Note
Design'd by J. F. Lampe & Publish'd according to Act of Parliament Sepr 1737.
B. Cole sculp

Paſſing Note, it being properly no Part of the *Cord*, nor added to it, and therefore is not figured, but it ariſes by the *Diviſion* or *breaking* of F *nat.* its foregoing Note, and taking the half Part of its Time. The firſt *Semiquaver* in the fourth Barr ſhews the G. *nat.* a Paſſing Note, preceding the F. *nat.* but ſtill divides the Time with F. *nat.* in the ſame Manner.

THUS all the Notes of a Key in the *Thorough Baſs* may be introduced as Paſſing Notes, as the twenty-ninth Example, *Plate* 9. in the *Thorough Baſs* C. and D. farther ſhews.

THAT the *Scholar* may know the Manner of varying the diſcordant Thorough Baſs Note, and how to accompany the ſame, let him obſerve the 30th Example, *Plate* 10. and practiſe the *twenty-ſecond Leſſon*, which will ſufficiently inſtruct him.

F I N I S.

Key note..... 4th..... K..... 5th.... Key note.

Sculp.t & Exampe & Published according to Act of Parliament. Sept.r 1737.

B. Cole sculp.

Key note ....4th.... K ..... 5th..... Key note

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B. Cole sculp.

Lesson II.

Key Note.... 3d.... 4th.... 6th.... 5th.... 2d.... 7th.... 5th.... Key note.

...ion's Alley. I. Clarke & Published according to Act of Parliament. Sept. 1737. B. Cole sculp.

Lesson. II.

Plate. 14.

Key note ... 3d ... 4th ... 6.th ... 5.th ... 2d ... 7.th ... 5th ... Key note

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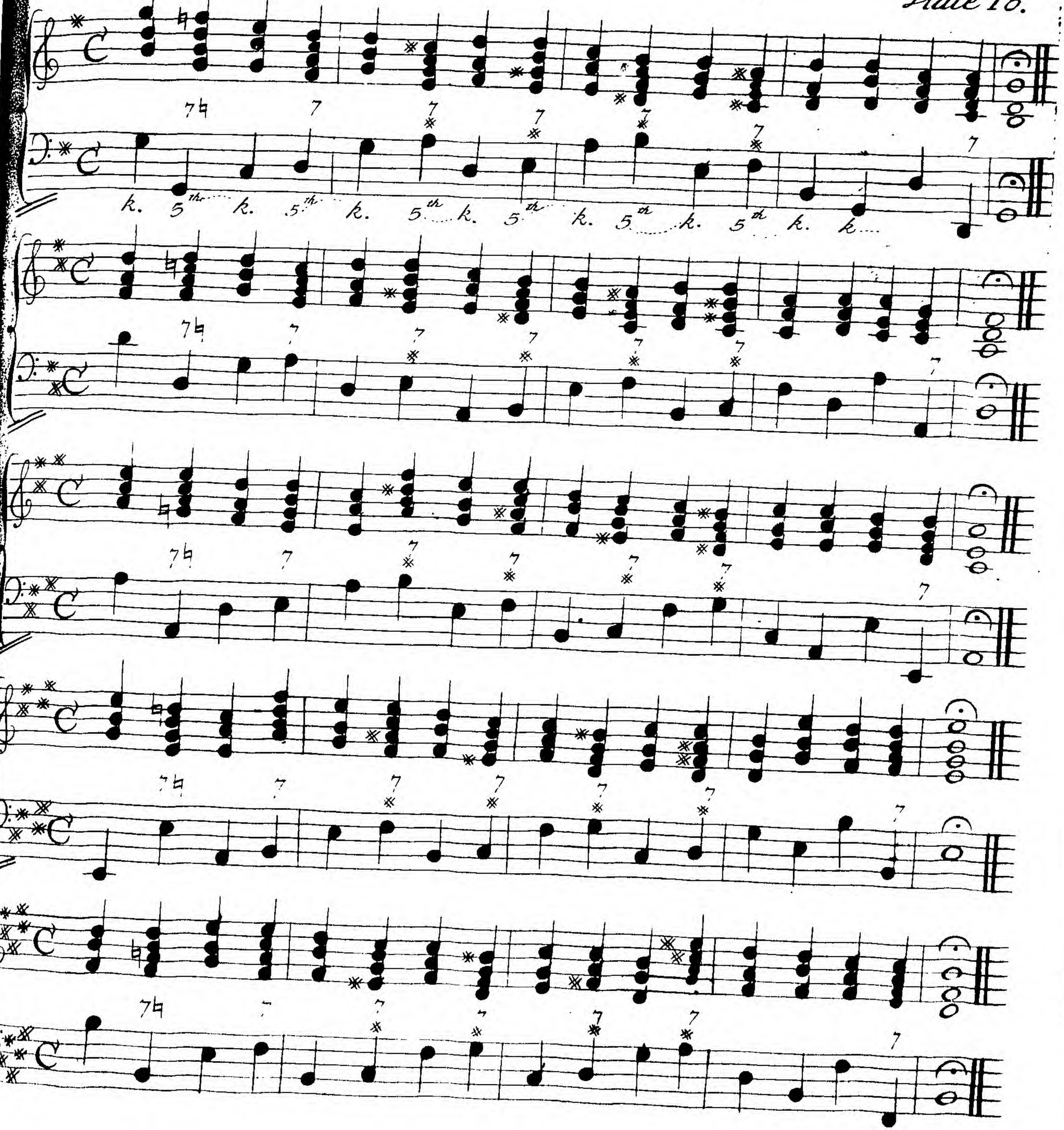
B. Cole sculp

Sign'd by J. Fr. Lampe & Publish'd according to act of Parliament. Sept.r 1737.

L. Tobin Sculp.

Lesson 111.

Plate 16.



Designed by J. Clampe. Published according to Act of Parliament. Sept. 1737 B. Cole sculp.

K 2d 3d 4th 5th 6th 7th K 7th 6th 5th 4th 3d 2d K

2d K

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Cole sculp.

Lesson .V.

Plate. 22.

K. 2d. 3d. 4th. 5th. 6th. 7th. K. 7th. 6th. 5th. 4th. 3d. 2d. K.

2d. K.

K. 2.d 3.d 4.th 5.th 6.th 4.th K. 7.th 6.th 5.th 4.th 3.d 2.d K.

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B. Cole sculp.

Lesson. VI.

Plate 24.

K. 2d 3d 4th 5th 6th 7th K. 7th 6th 5th 4th 3d 2d K.

Lesson VII.

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I. Atkins. Sculp.

Lesson VII.

Plate 26

K. 5th 4th K.

K. 4th 5th

6th 7th K.

3d 4th 5th K.

5th K.

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K. 5.th 4.th K. K. 4.th 5.th 6.th 7.th

K. 5.th 3d 4.th 5.th K. 5.th K.

Lesson VIII.

Plate 32.

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Lesson IX.

Plate 34.

Lesson IX.

Lesson IX.

Plate 36.

Lesson X.

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Lesson X

Plate 38

K. 4th 3d 6th 5th K. K. 4th

3d 6th 5. K.

6th 5th K.

Lesson X.

Plate 40.

Lesson. XL.

Plate. 41.

K. 5th 6th 3d 4th K. K. 5th

6th 3d 4th K.

Engraved by C. & I. Lempriere & Published according to Act of Parliament. Sept.r 1737.

K. 5th 6th 3d 4th K. K. 5th

6th 3d 4th K

Lesson. XI.

Plate. 43.

K. 5th 6th 3d 4th K. K. 5th

6th 3d 4th K

5th

K. 4th 7th 3d 6th 2d 5th K.

K. 4th 7th 3d 6th 2d 5th K.

Engraved by J. Cooper. Published according to Act of Parliament, 1st Jan. 1737.

K. 4.th 7.th 3.d 6.th 2.d 5.th K.

7 7 7 7 7 7 7

K. 4.th 7.th 3.d 6.th 2.d 5.th K.

5. K.

7 7 7 7 7

7 7 7 7 7

Lesson XII.

Plate 17.

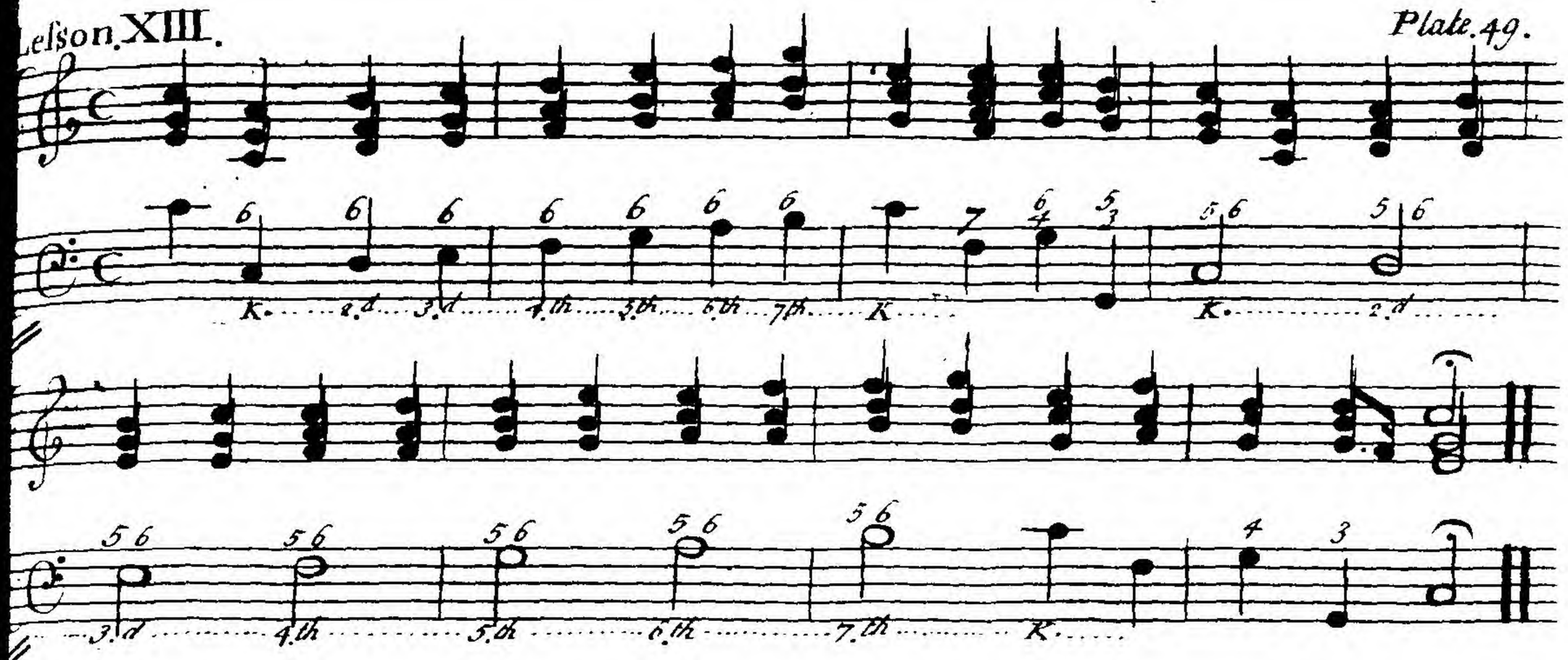
K. 4th 7th 3d 6th 2d 5th K.

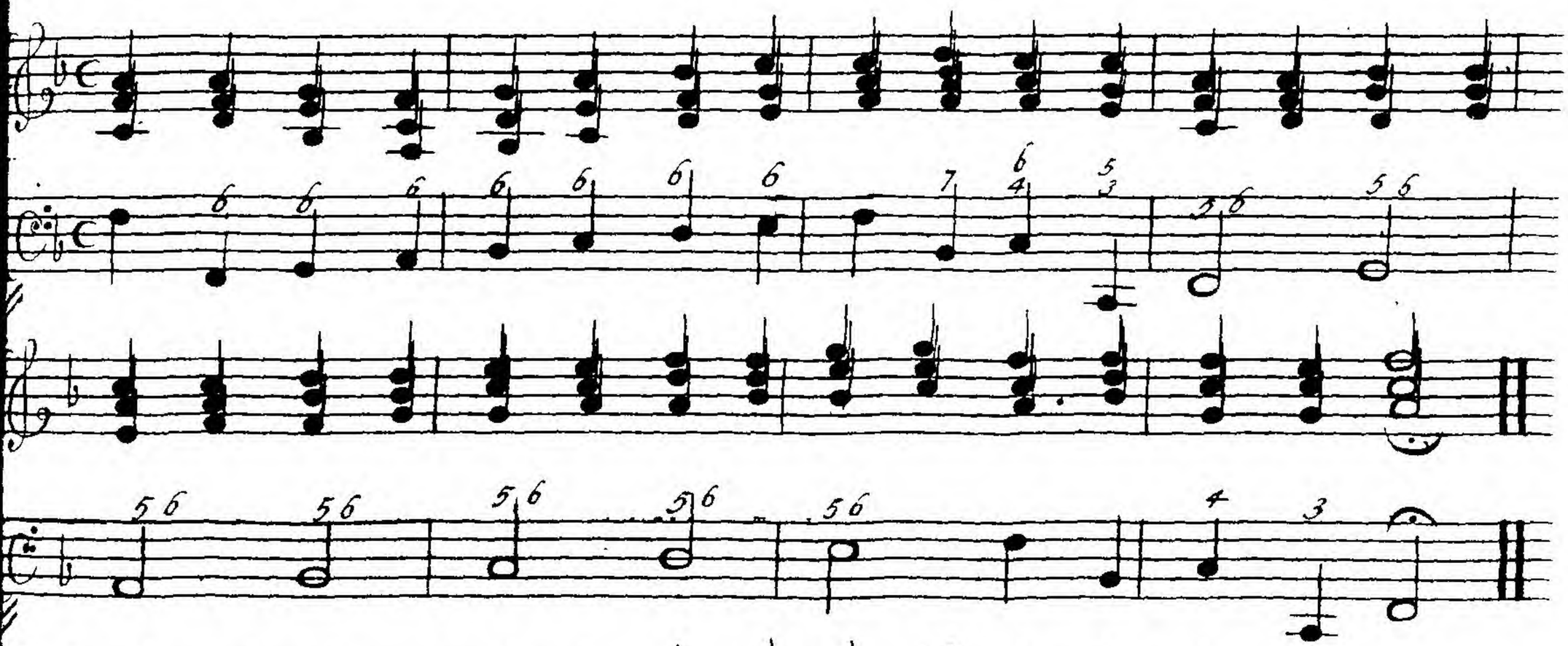
K. 4th 7th 3d 6th 2d 5. K.

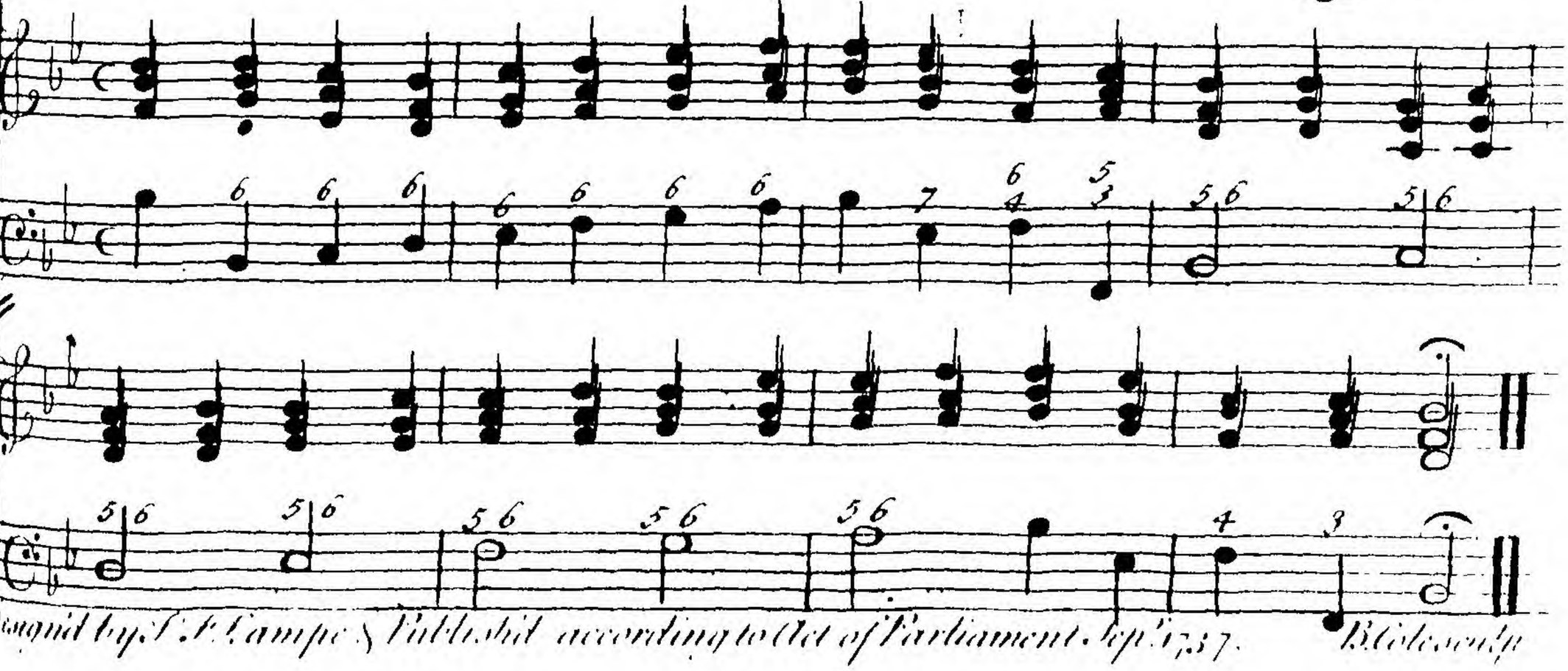
5th K.

Lesson XIII.

Plate 49.







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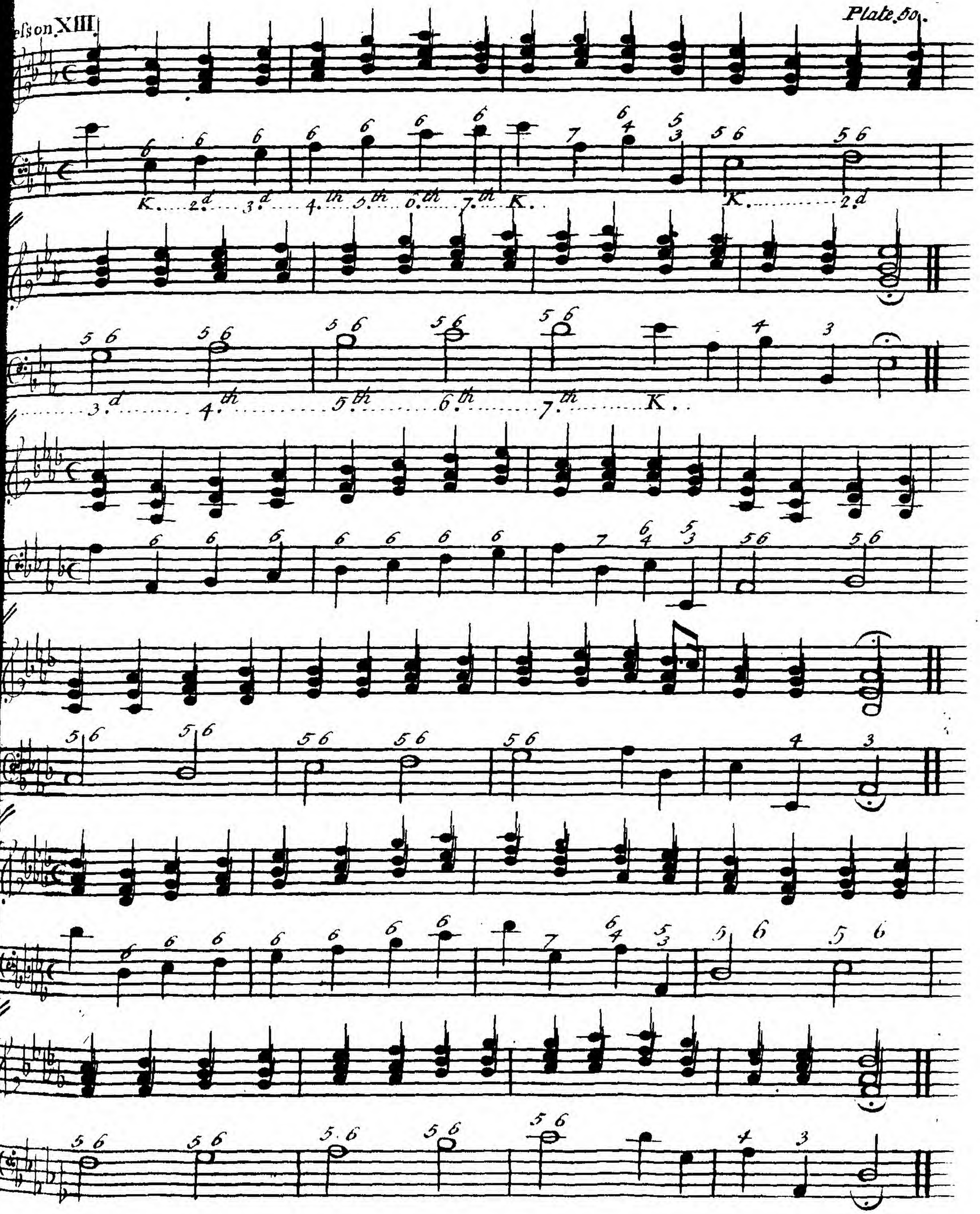
K. 2.d 3.d 4.th 5.th 6.th 7.th K.
K. 2.d
3.d 4.th 5.th 6.th 7.th K.

Lesson XIII.

Plate. 51.

K. 2d. 3d. 4th. 5th. 6th. 7th. K.

K. 2d.

3d. 4th. 5th. 6th. 7th. K.

K. 2d.

Lesson XIII.

Plate. 52.

K. 7th 6th 5th 4th 3d 2d K.

K. 7th

6th 5th 4th 3d 2d K.

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K. 7th 6th 5th 4th 3d 2d K. K. 7th

6th 5th 4th 3d 2d K.

Lesson XIV.

Plate. 56.

K. 2d 3d 4th 5th 6th 7th K.

K. 2d 3d 4th 5th 6th 6th 7th 7th K.

7th K. 7th K. 7th K. 7th K.

K. 2d 3d 4th 5th 6th 6th 7th 7th K.

K. 2d 3d 4th 5th 6th 6th 7th 7th K.

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Plate. 58.

Lesson XV.

Plate 59.

Lesson XV.

Plate 60.

K. 7th 6th 5th 4th 3d 2d K.

7th 7th 6th 6th 5th 4th 3d 2d

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K. 7.th 6.th 5.th 4.th 3.d

2.d K. 7.th 7.th 6.th 6.th 5.th 4.th 3.d 2.d

Lesson XVII.

Plate 65.

K. th K. Key Note.

K. th K. Key Note.

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B. Cole sculp.

K. 7 K. Key note

K. 7 K. Key note

Lesson XVII.

Plate 67

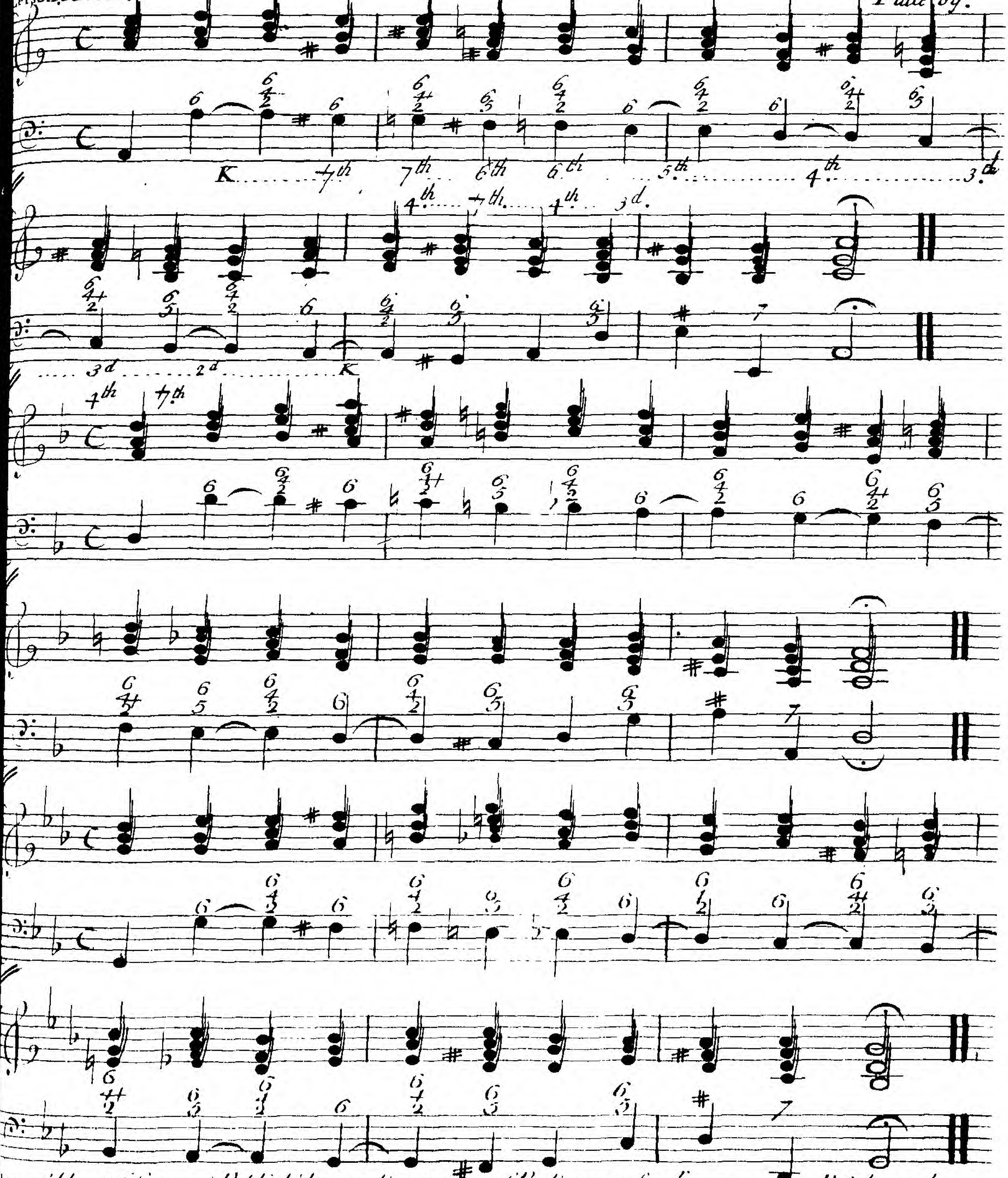
K . . . . . 4th . . .

K . . . . . 4th . . .

Lesson XVII.

Plate 68

Lesson XVIII. Plate 69.



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Lesson XVIII.

Plate 71.

Lesson XVIII.

Plate 72

Lesson XIX.

Plate 73

K... 2d... 3d... 4th... 5th.....

.....K...

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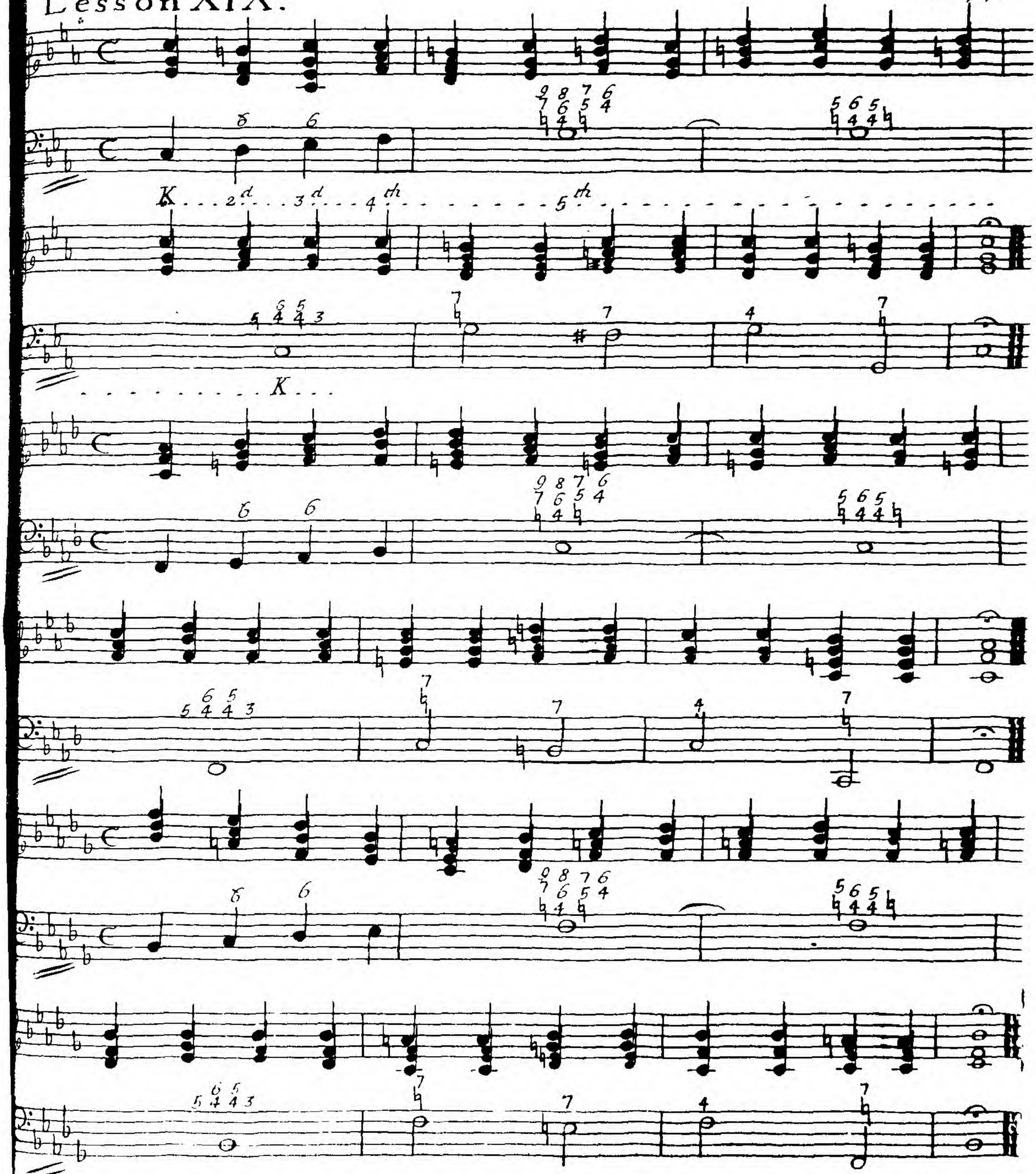
J. Legate Sculp.t

Lesson XIX.



Lesson XIX.

Plate 75.

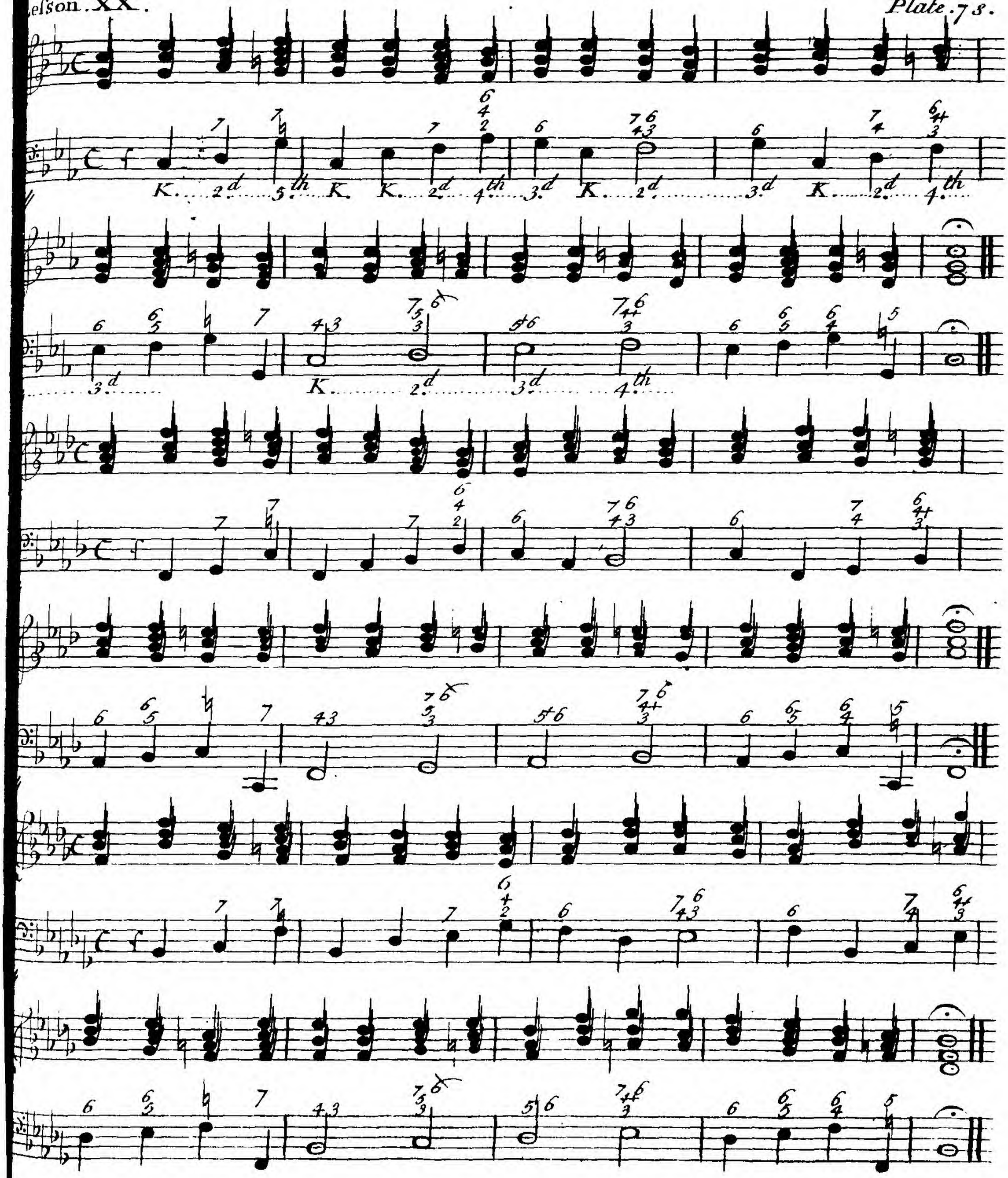
K . . . 2.d . . . 3.d . . . 4.th . . . . . 5.th . . . . . .

. . . . . K . . .

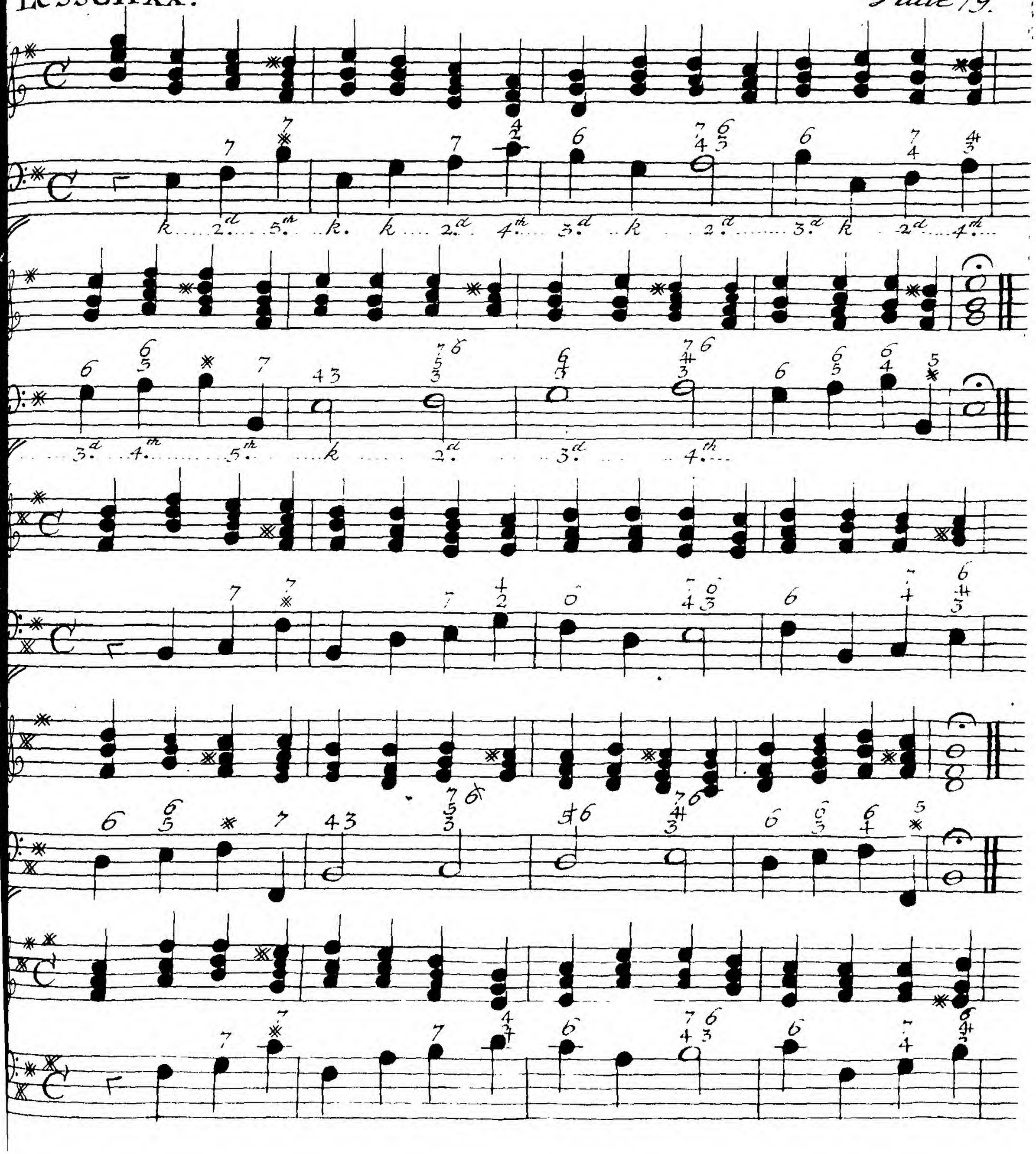
Lesson XIX.

Plate 76

Printed for Carington Bowles, at his Map & Print Warehouse, No. 69 in St. Paul's Church Yard, London.


K. 2d 3th K K 2d 4th 3d K 2d 3d K 2d 4th
3d K 2d 3d 4th
K. 2d 3d K. 2d 4th

Lesson xx.


k 2d 5th k. k 2d 4th 3d k 2d 3d k 2d 4th
3d 4th 5th k 2d 3d 4th
k 2d 5th k. k 2d 4th 3d k 2d 3d k 2d 4th
3d 4th 5th k 2d 3d 4th

Lesson xx.

Plate 80.

Lesson XXI.

k. 7th 6th 5th 3d 6th 3d k.

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Lesson XXI.

Lesson XXI.

Plate 83.

Lesson XXI.

Plate 84.

The Thorough Bass
of Lesson the V.
varyed

The Thorough Bass of
Lesson the VI.
varyed

Designed by J. & Simpson. Published according to Act of Parliament. Sept. 1737.

B. Cole sculp.

Lesson XXII.

Plate. 86.

5.th 4.th 3.d 2.d K.

The Thorough Bass of Lesson 7 VII varyed

Bicole sculp.

The Thorough Bass of Lesson the IX. varyed

B. Cole sculp.

The Thorough Bass of Lesson the X. varyed —

The Thorough Bass of Lesson the XI. varyed

B. Cole sculp

Lesson. XXII.

Plate. 89

the Thorough Bass of Lesson
the XII varyed.

B Cole. Sculp.

The Thorough Bass of Lesson the XIII varyed.

B. Cole Sculp.

The Thorough Bass of Lesson the Waryed

B. Cole. Sculp.

The thorough Bass of Lefson if XV, varyed.

The Thorough Bass of Lesson XVI varyed.

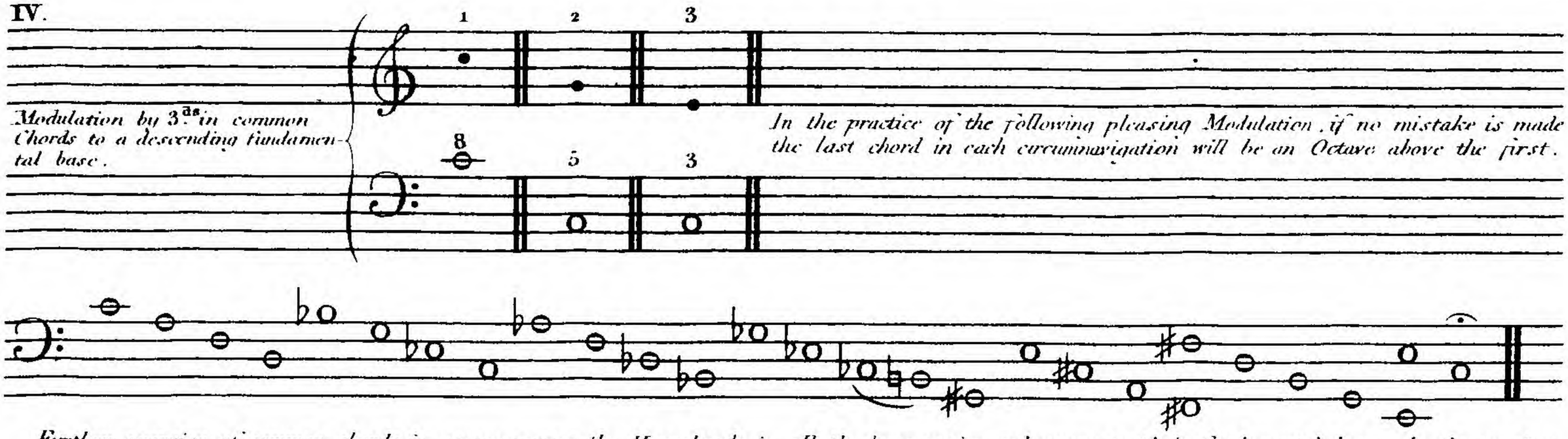
FINIS.

B. Cole. sculp.

MUSIC.

THOROUGH BASE.

IV.



Further exercise of common chords in accompanying the Hexachords in all the keys, major and minor to their fundamental bases. In the practice of which dots are placed on the notes in the treble that are to be played with the little finger; and though only the first of the Hexachords is written backwards, each of them is intended to be practiced backwards as well as forwards. Italian students in singing are long confined to the Hexachords in beginning to Solfeggiar; but chiefly in keys best in tune, as **C.F.D.G.**

V.

Published as the Act directs Dec.r 1.1807 by Longman Hurst Rees & Orme Paternoster Row

MUSIC.

Contrappunto doppio, in genere Cromatico.

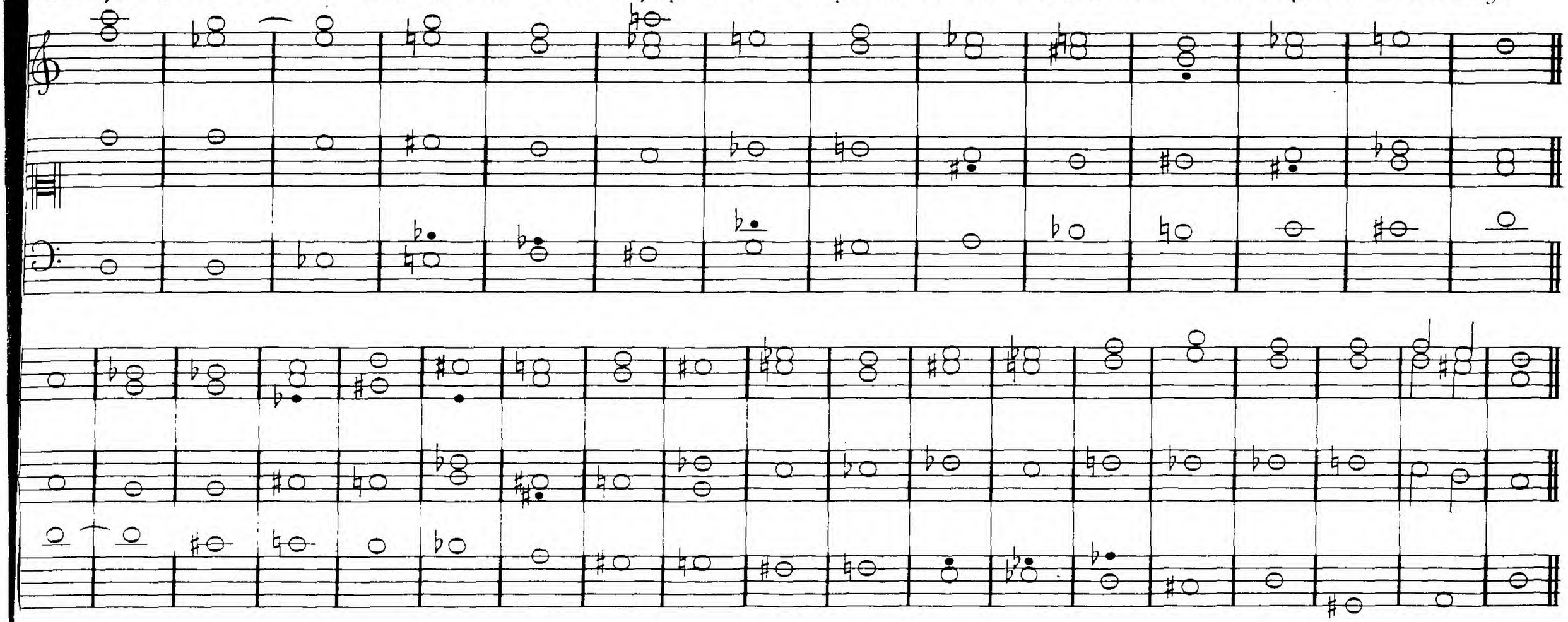
Moderato

Coda

Published as the Act directs July 1st 1800 by Longman Hurst Rees & Orme Paternoster Row

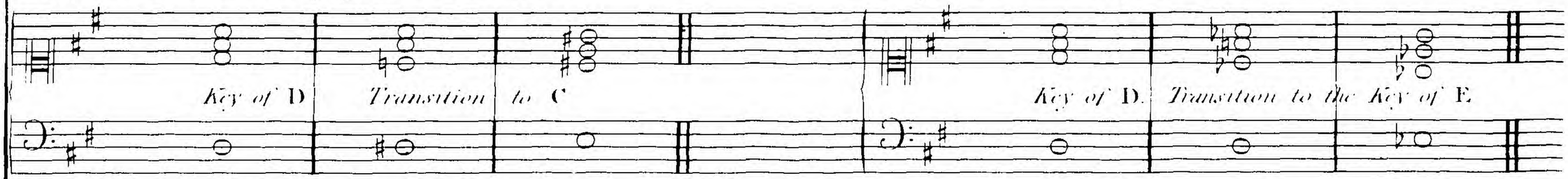
MUSIC.

Example of the Pathetic Genus, in which are expreſsed its succeſsions in the Cromatic Scale ascending and descending.



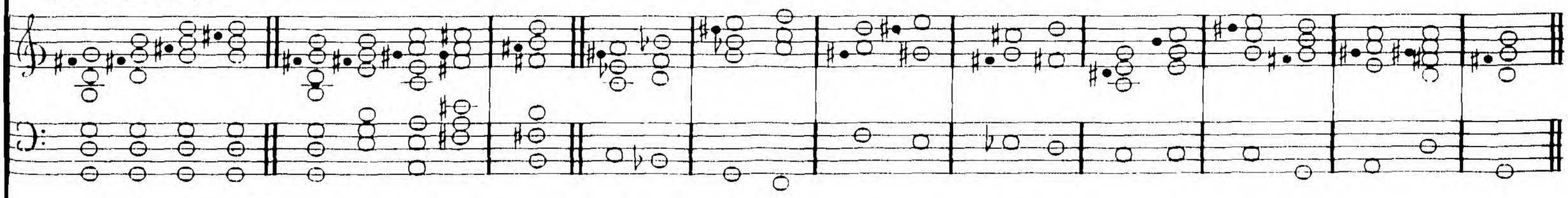
First example of paſsing immediately from a Key-Note to the sharp 7th of another Key

Second example, immediately paſsing from any Key Note to the key of its flat 2d



It must be observed, that to feel the effect of the sudden modulation, it is neceſsary to remain a little while upon the second Chord, before we paſs to the third. This tends to another Theorem which few Musicians will dispute, namely, that there is one note in the harmony of every Chord which suits with every kind of movement, and another harmony quite different, which belongs only to Adagios. The Pathetic Genus appertains only to that

Accaccature



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